

Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of
All Manufacturers and Operators of Animated Photographs
and Cinematograph Projection, Illustrated Songs, Vocalists,
Lantern Lecturers and Lantern Slide Makers.

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Editorial.

The Film Service Association.

When we were in Chicago we saw a petition signed by holders of some 40 votes in the Association, asking that a meeting be called at an early date, suggesting the 28th of March or April 4th. This was duly forwarded to the proper officers. The Executive Committee met March 21 and submitted the request to the manufacturers, who at once vetoed it, saying that under no consideration must a meeting of the F. S. A. be held. Why?

The Executive Committee decided to act as detectives, in other words, it was decided that the Association itself give every possible aid to the Edison Company in furnishing information and data upon which the parent concern of the film amalgamation would be able to bring further suits against the alleged infringers.

Discussing the position with some of the renters, they, with one exception, all complain of undercutting of prices and a large diminution in their receipts compared with four or five months ago; that it was just as much as they can do to pay the accounts, as they have become due, and further, that they were giving thirty days' notice to the manufacturers to discontinue the service as ordered, because it is impossible to make it pay under present conditions. One renter said the position of a renter is not an enviable one; he is paying exorbitantly for the privilege of being a member of the Association. Not only is he paying his dues, but he is also paying for all the litigation that the Edison Company is now entering upon, as well as 25 per cent. increase for film. We asked how he made that out? Well, said he, Edison Company get \$200,000 royalty. Yes. They promise to spend all that, preventing foreign film coming into the country. Yes. Well,

who pays it? Not the manufacturer! His price for film has gone up from eight or nine cents to twelve cents straight, and he can easily afford a half cent for tax. It don't come from the exhibitor; he is paying less for his service.

The renter is paying to sub-rent films three and four cents per foot more and receiving less for the service he supplies than he did two months ago. Then where does the money go and who benefits? Is the renter any better off? "Why, I tell you what, when I had paid all my bills on Saturday I had just got fifty cents to give the wife. There is only room now for two or three big renters in each city; the little ones must go to the wall. I cannot supply variety enough and we are all in the same boat. Tell us what we are to do. I speak for several to whom I have spoken and all complain as I do. There are not half enough new subjects to go round, and it is harder to get business. Just you go and visit the shows, take any half dozen, and I'll guarantee you will see the same subjects in all."

Scarcity of Film Subjects.

We went to satisfy ourselves concerning the scarcity of subjects and visited, within a radius of half a mile from the Flatiron building, ten nickelodeons, and in nine the same reel was being shown, and these were two of Pathe's. The tenth house had an old reel on exhibition, and it was raining a perfect deluge. We do not think the exhibitor is going to submit to such conditions long, as one of the audience remarked: "I have been in the habit of going to every show in a block or two, but I've been done twice to-day. I went to _____, then to _____, now I'm here and the same thing's on that I have seen twice before, so I'm going to quit running round and stick to one."

Continuing our visits uptown east and west to Seventy-second street, we found rather better conditions prevailing. Returning downtown we found still greater variety than existed in the shopping district. Who is responsible for this state of affairs? Will you answer, Mr. Renter?

Our Visits.

Who is, or was, Goebel? and who Caleb Powers? These questions we asked several of the audience where a film showing the great Goebel tragedy was being shown, and no one could answer our query. We were very much disappointed in this production, the photography, and the perspective are poor, the scenes mediocre, and why a trial scene is shown three times over we are at a loss to understand, unless it was to add feet length, and dollars to the cost. We never saw fantastic scroll work in a court of justice, and why the scene painter put them in this is a puzzle. The death scene is gruesome and wants cutting out as unfit for exhibition to women and children. Taking the film as a whole, it seems to us as if the voice is the voice of Jacob (Laemmle), but the hands are the hands of Esau (Lubin).

We want to see more edifying subjects than common murder trials produced, especially such poor attempts as the above.

Send \$2.00 for a Subscription to the M. P. W. and get posted with first information. Six months, \$1.00.

Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

CHAPTER VI.—THE CARBONS.

There are as many different ideas regarding the kind, degree of hardness and set of carbons as there are hairs on a dog's tail, and the advocates of each will advance plausible arguments in support of their particular pet theory every time.

For ordinary work, where from twenty-five to forty-five amperes of current are used, five-eighths cored and the same size solid below is, in the writer's judgment, best for direct current. Five-eighths cored above and half-inch solid below will fill the bill for alternating, but care should be exercised not to get the solid too hard or they will burn red, thus producing poor light. A medium grade of hardness is best for both direct and alternating. Many prefer five-eighths cored both above and below for alternating, and better results will be produced if it is desired to use two craters than with the solid below. For low voltage and weak current, smaller, very soft carbons should be used. There is no set rule, however, that can be made to fit all conditions, and if your light is not all it should be, try other carbons. Don't be afraid to experiment until you get what is best for your particular case, and above all things don't be satisfied until you get the result you desire. It can be gotten all right and it is simply up to you, Mr. Operator, to get it. Setting the carbons is a question upon which scarcely any two operators agree, but let it, in the first place, be thoroughly understood that practically all available light comes from the small cup-shaped depression (crater) that forms on the upper carbon with direct current and on both carbons with alternating current. With this in mind it will readily be seen that the operator who wants the best light will bend his energies and exercise his ingenuity in so setting his carbons that these craters will be of good size, well shaped and as nearly as possible *squarely face the condenser lens*, the latter being of prime importance. It is up to the individual operator to experiment until these results are as nearly perfect as may be obtained. An angle that would in one case produce the desired result will be found to be all wrong in another. In general, however, the writer has found that, where direct current is used, setting the carbons in line with each other and angling the whole back about twenty-five degrees from the perpendicular, setting the tip of the upper carbon about one-eighth to three-sixteenths of an inch behind the center of the lower tip, gives the best results. But very excellent light may be obtained by setting the lower straight up and down and angling the top carbon sharply back. But in any case, with direct current, always set the upper carbon tip back of the lower as above directed. This is for the purpose of forcing the crater to form on the face of the upper tip instead of at its center, in which case much of the light would be lost.

With alternating current no set rule may be given with any degree of assurance, since there are so many varieties of this current. Let it be said right here, however, that excellent projection light may be had from alternating current, though getting it requires skill and patience. It must be borne in mind that with alternating current, craters form both on the upper and lower tips, this for the reason that the current flows both ways and each carbon is alternately positive and negative several thousand times per minute. By angling both carbons

ahead a portion of the light from both craters may be obtained, but by this method it is practically impossible to maintain good craters and it is a very open question whether a part of the light from two comparatively poor craters is better than all that from one good one which may be obtained by setting them about the same as for direct current, save that the tips are always centered with each other for alternating current. Personally the writer prefers the latter method, but this is a question each one must decide for himself when he is so unfortunate as to be compelled to handle alternating. By the latter method better craters are maintained, but no light at all will be available from the lower.

Always be sure your carbons are in exact line sideways. If they are not, they will be likely to "sputter" and the crater cannot be made to squarely face the condenser. As a general thing, if the spot shows oblong, the long axle of it leaning, it indicates carbons out of line sideways. Carbons should *always* be carefully pointed, and time spent in doing this well, is well expended, since it enables one to get a good light almost from the start with new carbons. The careful operator will, on receiving a bundle of carbons, at once point them all and place them in a suitable receptacle ready for instant use. The best method of doing this is as follows: Rest the end to be sharpened on edge of a bench, holding with left hand. Then rotate slowly toward you, filing the point with a medium wood-rasp. This will quickly produce a perfect point. A flat place a quarter of an inch should be left—that is to say, don't file clear down to a sharp point. With direct current it is well to file a flat place on one side of the upper carbon point to assist the crater in forming quickly. To cut carbons into lengths, first notch a quarter of an inch deep on one side, then strike sharply over edge of bench opposite notch and the carbon will break square off at the notch. By this method the careful man may sharpen and cut into lengths a full bundle of carbons in half an hour and not spoil a single one. *Don't buy cheap carbons.* They are an abomination. Get the best money will buy, every time—it pays.

THE CONDENSER.

Condenser lenses are made of standard diameter, $\frac{1}{4}$ inches, but of varying focus, and it is of prime importance that lenses of the right focus be used. The sizes most commonly used are $\frac{6}{16}$ and $\frac{7}{16}$, and from these two, several combinations may be had. Both lenses may be $\frac{6}{16}$, both $\frac{7}{16}$, or a $\frac{6}{16}$ in front and a $\frac{7}{16}$ behind, or *vice versa*. The shorter the throw the lower the number of focus required. In ordering condenser lenses the first time, always order from some reliable optical firm, giving exact length of throw and size of picture. Ascertain just what he supplies you with and you may then order where you will and always be right if you order the same thing. The lenses are subjected to the fierce heat of the arc lamp and will occasionally break, even with the most careful management. When you hear an operator boasting that he "never breaks a condenser," just tell him that Mr. Richardson says he is a prevaricator—that sounds better than the other word and means the same thing. Of course, however, breakage may be very largely augmented by ignorance or carelessness. But glass that is subjected constantly to alternate heating and cooling will occasionally break, no matter how careful one may be. There is, however, a wide divergence of opinion as to how best reduce breakage to a minimum. Many good, competent operators will assure you that breakage is caused by draft, but you will find others running with

the whole back or top out of the lamphouse and a big fan in the room and he doesn't break many lenses, either; which seems to prove that draft has little to do with it. The man who has a perfectly tight lamphouse and keeps his condenser casing tightly closed breaks just as many lenses as the other fellow, I have observed. The writer, after careful study of the matter, is of the opinion that breakage is due mainly to four causes: (a) The round (metal casing) which holds the lenses, too small, thus binding the lens when it expands under heat. Lenses should *never fit tight*. There should be one-sixteenth inch play when they are placed in the round and the *ring should not be screwed down tight*. The lenses should rattle when the case is shaken. This does not mean that they should be *too loose*. There is room here for exercise of a little judgment. But of the two (too loose or too tight) better far too loose. (b) Circulation of air in lamphouse and vent-holes in condenser casing closed, thus allowing circulation of air on one side and not on the other, producing unequal cooling and consequent liability of breakage. (c) Stoppage of screen over lamphouse by clogging with carbon ash. This produces excessive heat in lamphouse, with consequent abnormal heating of lenses. The perforated screen at top of lamphouse should be kept clean, as well as the one below (see "Lamphouse"). Some lamphouses have no screen. (d) Light too close to condenser, caused by lenses of wrong focus. This is disastrous to lenses, if you allow any flaming of the carbons. Get condenser lenses of right focus and lamp will be far enough away that blaze from flaming carbons will not strike the lens, also heat on condenser will not be so excessive. No matter what you do, however, you will break a condenser lens occasionally, and a stock of them should always be kept in the operating room.

(The Spot and the Machine next.)

Hints to Operators.

BY "LEICHT."

The first and main thing an operator should bear in mind before entering his "coop" is the responsibility before him.

Never imagine that you know it all.

When you need advice, ask for it.

Do not experiment during work.

Don't light any matches in your "coop."

Refrain from smoking.

Always attend to your business.

Keep your eyes on your arc and screen.

See to it that your automatic shutter works right.

See that your take-up works well.

Clean your machine every day.

Keep your "coop" in good condition.

Allow no one in your "coop" during a performance.

Don't loaf, for there is always something for you to do.

If you want to make a suggestion, make it to the boss.

Keep your film in a tin box when not in use.

Have your tools always in a handy position.

Make it your duty to examine your machine every day before starting your show.

Keep the door of your booth always closed.

Keep oils, cement, waste or anything inflammable, when not in use, in a metal box with cover.

Everything well done is done right.

When you are not turning the crank see that your light is shifted toward the stereopticon.

Do not fool or crack jokes from your booth during a performance.

You have barrels of time to enjoy yourself during your leisure moments.

Enjoyment for you in your "coop" may sometimes result in disaster to others.

If you are a good man and have a good job, don't try to be the "boss," for there are a lot of "crank turners" ready to fill the bill at a lower salary.

If all that you understand about operating is to turn the crank, thread your film and feed your light, I wouldn't want to be bearing the burden of your responsibility.

Don't try to mix in any other branches of the business but your own. You have your own troubles to look out for.

If there is anything you wish to know that has not appeared in this paper heretofore, I would be pleased to hear from you.

If you are an operator, don't try to be a sign painter. It's a case of a "Jack of all trades and master of none."

Always keep your head clear and know what you have to do next, then you will have no trouble in holding the situation safely.

If you are an experienced and competent man and out of work, send us your name and address and references.

NEW MOVING PICTURE THEATERS TO BE OPENED

G. Johnson, manager, Auditorium, Crookston, Minn.
Grenon & Floyd, care Moving Picture Theater, Eveleth, Minn.

Manager Moving Picture Theater, Ottumwa, Iowa.
Manager Bijou Dream, Loomis-Miller Bldg., Fremont, Neb.
Bill-Jay Theater, Belvidere, Ill.

Manager Plaza Electric Theater, Hillsdale, Mich.
Mr. Bonney, manager Gairy Moving Picture Theater, Upper Sandusky, Ohio.

Mr. Smith, manager Reno Moving Picture Theater, Bluffton, Ind.

A. L. Lee, manager Moving Picture Show, Dixon, Ill.
Sullivan & Collins, managers Dreamland Theater, Syndicate Bldg., Canton, S. D.

Manager Bijou Theater, Burlington, Iowa.
Manager Casino Moving Picture Theater, Trescott street, Taunton, Mass.

C. W. Floyd, care Moving Picture Theater, Tecumseh, Okla.

Rascoe & Johnson, managers Moving Picture Theater, Holdenville, Okla.

The Electric Light in the Optical Lantern.

No. 6.—By C. M. H., in *The Kinematograph and Lantern Weekly*.

Continued from page 258.

The term by which we measure the pressure of electricity—it is also called potential or electric-motive force (E. M. F.)—is the "volt." The power to do work which is represented by a current of so many amperes at a pressure of so many volts, is found by multiplying the two together, when the result is called so many Watts. Thus, ten amperes at an E. M. F. of 100 volts—the pressure at which electricity is generally supplied commercially to the consumer—is estimated as 1,000 Watts. Another name for the same thing is a "Kilowatt" and this quantity has been adopted by the Board of Trade as their "unit." Just as the companies reckon up your gas bill at so much per thousand feet, so the electric people charge their customer according to the "units" they have absorbed.

But there is another aspect of the question to be considered before we have done with the water simile. Before we can make one stream of water pumped out by the engine do work for us we must convey it to the point where the work is to be done by means of tubes, and we must also provide it with a return path to the pump after the work is accomplished. These tubes must be proportional in their internal diameter to the quantity of the water, or the stream will be unduly diminished if they be too small, and a large amount of the energy will be wasted before it reaches the scene of action. Also the thickness and strength of the walls of the tubes must be proportional to the pressure on the water, or it will escape and be lost. In any case there will be a certain amount of loss owing to the friction on the stream of water by the walls of the tube in which it is conveyed, and this friction or "resistance" will be proportional to the roughness of these walls, or the material of which they are composed, and also to the length of tubing.

It is the same with electricity. The amount which will pass around a given circuit is in direct proportion to the pressure which drives it—measured in volts—multiplied by its quantity or current—measured in amperes—and inversely proportional to the sum of the resistances which it meets with on its journey. Electrical resistance is measured in "ohms," and the ohm is interchangeable, as it were, with the volt and the ampere. *There are three factors, therefore, in every electrical circuit through which electricity is passing, and if you know two of them you can find the third by the simplest deduction.* Thus, if there be a total resistance of five ohms in a circuit in which the dynamo or other source of electricity is creating a pressure of 100 volts, you may be absolutely certain that the current is no more or less than 20 amperes. Here is a simple little formula—the invention of some American genius—which is easy to remember, and which puts the whole thing into a nutshell:

$$\frac{E}{R} = C$$

E stands for electro motive force or voltage, C for the current in amperes, and R for resistance, which is measured in ohms. To use this ingenious device, when you want to find one factor, the other two being known, you place your finger over the letter which represents

the unknown quantity and multiply or divide the others with one another as indicated by their position.

Now let us see what all this means to the lanternist. In the first place it requires a certain minimum pressure of electricity before an arc can be by any means be made to form between the carbon points. There is, as it were, a certain amount of resistance in the arc which must be overcome and subdued before you can do anything. After that, any increase of pressure will serve to drive a proportionately larger amount of current across the space between the carbons, and the quantity of light emitted depends upon the amount of current that passes. Twenty-five large Grove battery cells will yield a fine arc light, and one might suppose that twelve similar cells would give a light of nearly half the brilliancy. But it is not so, for the potential of twelve such cells falls far below the limiting number of volts, and no arc at all can be established. An arc light for lantern work, where the lamp employed is one of good and efficient make, so that the greatest possible amount of the total light which it yields finds its way through the system of lenses, a current of ten amperes will give a brilliant illumination far surpassing that of even the best limelight jet. Now, the resistance of the arc when running at about ten amperes—for in this one case the resistance varies with the strength of the current—is approximately three ohms.

If such a light is to be run upon a 100 volt current, where the wire "leads" are sufficiently large, as they usually are, that their resistance need hardly be taken into consideration, an artificial resistance of seven ohms will have to be included in the circuit in order to cut down the current to the required ten amperes. It will be seen that as the quantity of current that flows around a circuit is directly proportionate to the pressure divided by the resistance, if there be not sufficient of the latter, you will get a far larger current than you will know what to do with. For instance, if on a hundred volt circuit you only have a resistance of one-tenth of an ohm, directly you switch the current on you will have a rush of electricity of one thousand amperes, and that will require a copper wire one inch in diameter to carry it properly. If you attempt to send an electric current through a wire that is too small to convey it, that wire will get so hot that it will probably be melted before you have time to switch the current off again.

It might easily happen, and indeed it often does, that owing to the wires *accidentally touching one another*, the resistance of the circuit becomes in a moment reduced far below its proper amount, and the consequence is an immense flow of current that—were it not for certain safety devices, would speedily melt up the wires and probably set the place on fire. It is to obviate these disastrous results of an accidental "short circuit" as it is called, that the supply companies always put a "fuse" on their leads when they bring them into your house, and they lock it up so that you cannot get at it. A "fuse" is a very simple device. It consists merely of a short piece of tin wire of a thickness proportional to the maximum current that it will be required to carry, which, owing to easy fusibility, immediately melts when more than the normal current passes through it, and dropping out from its terminals, automatically cuts off your supply of electricity.

(To be continued.)

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The Film Service Situation.

THE LINES ARE BEING DRAWN TIGHTER.

Slowly, but surely, the lines are being drawn tighter and tighter in the situation between the Edison and the independent interests. Developments of the past week show that there has been considerable activity under cover by the gens de guerre of both camps. So far, no guard has been taken of the movements and so silently have they been made, the situation brings to view a vision of the panther remaining unheard and unobserved until the very moment that it springs upon its prey. For more than two weeks after the declaration of war was proclaimed between the two factions, the situation proceeded with an evenness and utter lack of friction that the exhibitors had almost concluded a great game of bluff had been played; that the splurges in the newspapers, trade papers and other agencies of publicity were shrewdly laid plans for the accomplishment of some secret end that would ultimately result in the crushing of the exhibitors and a division of spoils by the manufacturers, regardless of patent claims. Many put forth arguments of this character with such conviction that not a few renters in the Film Service Association were led to believe that the situation was as they were pretty well-founded. The people advancing the arguments dwelled extensively upon the widespread publicity given by the Edison people immediately after the license arrangement was made of its intention to institute legal proceedings at once against all who refused to come in under the license, and with equal tenacity and persistency the exhibitors pointed to the apparent inactivity that followed on the part of the Edison side. It is well known throughout the trade that these arguments at least created a well-defined suspicion on the part of many renters. One of the largest in the country was one of the very last to sign the agreement to operate under the license; and it was an even betting proposition for almost two weeks after March 2 that this particular concern would finally decide to join hands with the independents. It was a waiting game. A member of the concern remarked to one of the Edison people, "I want you to show me." There was no mistaking the sentiment. There was a desire to see when and how the Edison interests proposed to act and to what extent it could act in carrying out the plans that had been so elaborately explained and which were responded to by the Edison people at the convention. The rental concern referred to evidently received some very convincing information, for it finally attached its signature to the agreement. There were many skeptics still in the field, in spite of this strong point made by the Edison people. They maintained that the apparent inactivity was a sure sign of weakness, if it was not part of a game of double-cross. To-day, however, the situation is changed. It now appears that there was not as much inactivity on the part of the Edison side as had been supposed. The arrangement of details and preparation of documents for law suits, especially in patent cases, can not be accomplished in a few hours, or in fact in a few days, especially when a number of suits are to be instituted. This was the work the Edison people were engaged upon when they were supposed to be either hesitating or sleeping. They gave no publicity to what they were doing and that misled the skeptics. Now the machinery of the courts is in motion. There can no longer be any doubt that the Edison people will carry out their original plans. Suits have been instituted against the leading spirit of the independent movement in Chicago, and the question as to whether suits would be brought directly against the proprietors of nickelodeons has been answered decisively. The proprietors of eight different nickelodeons in the West have been made defendants in separate infringement suits. In addition to these, two suits have been instituted in New York, one against the head of the independent movement and the other against an important firm. From what can be gleaned from the best semi-official sources of information, the New York proceedings are the forerunners of an aggressive legal campaign in the East. Chicago was selected, it is said; as the field for the first attack for the reason that it is the headquarters of the Kleine interests, which form the head-and-brains of the independent movement for the entire West, and after mature deliberation it was decided to fire the first gun there, as it would have more effect than to begin with the American Biograph Company in New York. This company and the Edison company have been involved in litigation for so many years the new proceedings, if taken as the initiative in the present situation, would not carry the same weight; or attract the attention, that suits in a new field would. There

are good grounds for the prediction that before the next issue of The Moving Picture World goes to press infringement suits will have been filed against a number of nickelodeon proprietors in New York, New Jersey, Pennsylvania and one or two other States within easy distance of New York.

It is not within the province of any paper to try or pass upon the merits of any controversy such as that now existing between the two great factions in the moving picture industry of this country, nor can any sensible person expect a paper to commit itself as to the probable outcome of such controversies. Hundreds of renters and exhibitors turn appealingly to this journal as the best authority, aside from the lawyers in the fray, for some hint as to just where they stand, but much as we would naturally wish to aid our patrons and subscribers, we cannot respond in such a case and consistently keep within the bounds of legitimate journalism. It is optional, however, to deal with facts as we find them, treating the various phases with impartiality and all fairness to both sides. This both factions have a perfect right to demand, and any paper having the interests of the industry and trade at heart will accord it all times. Now, for a case in point: It is noted with regret that some of the others from the personal standpoint have been become involved in personal contention through the press. It is both unwise and uncalled for. Looking at the situation squarely and conservatively, no one can justify such a course, and those who adopt it not only endanger their self-respect, but throw themselves open to ridicule as well. There has never been a controversy of this character in which either side has won the true sympathy or good will of the reader. As a mere matter of curiosity, some renters and exhibitors may wish to know what some of the manufacturers think of others from a personal standpoint. The answer is, they are the plain, common-sense view of the whole thing they do not care one iota about it. There is but one thing in which they are seriously interested, and which they want definitely settled—that is, which faction is right? It is not a question of personalities with them, but purely and simply a business problem and one that the courts alone can settle. Personalities carry no weight in such affairs. It is a question of the legality of claims to patents. History has recorded scores of instances where the vilest criminals have made inventions while confined in prisons. The personality of the inventor has not and can not in any way affect the inventions. In such cases genius and morality are entirely foreign to each other, and they absolutely have no weight as bearing one upon the other in the eyes of the practical world. So it is with the situation before us. The only possible basis for such controversies can have no where it is alleged that patents have been stolen, but only the courts can determine that, and not the papers. Calm reflection will dictate that the contention should be left to the legitimate channel.

EDISON COMPANY'S POSITION.

Frank L. Dyer, of New York, general counsel for the Edison Manufacturing Company, discusses the situation as follows:

"Suits have already been brought in Chicago against George Kleine and the Kleine Optical Company for infringement of the Edison film patent. The infringing films against which these suits are directed are imported motion pictures made by Geumont and others, and American pictures manufactured by the Biograph Company. These suits will be pressed with the greatest vigor and brought on to hearing at the earliest possible moment. I confidently expect that injunctions will be secured by which further unlawful importation of these pictures will be prevented, as well as further manufacture of infringing films by the Biograph Company."

"Of course, should such injunctions be granted, there would necessarily be a very large claim for profits and damages. We also purpose to bring suit against all the film exchanges in Chicago and elsewhere who may now be handling or may in the past have handled these infringing films, both foreign and otherwise; as well as against all exhibitors who may use them. Evidence is now being secured as to these infringing exchanges and exhibitors. We intend to promptly commence additional suits against them. I have been advised to note in the public advertisements that both Mr. Kleine and Biograph Company have agreed to protect all exhibitors or film exchanges handling their films under the 'Biograph patent.' It is perfectly familiar with the patents which have been granted to the Biograph Company, but I do not

know of any patent under which any protection whatever could be given. If there is to be such protection, I suggest that any exchanges or exhibitors who may decide to continue the infringing business might be protected more effectively in other ways than by mere newspaper statements.

"Some talk has been indulged in as to the so-called Latham patent, on which the Edison Company was recently sued in Trenton by the Biograph Company. This patent has nothing to do with moving picture films, but relates to a detail in the construction of projecting machines. Such exhibitors as may use Edison projecting machines will be fully protected by my company, which will undertake the defense of all suits that may be brought against them for the use of such machines and will pay all damages that may be recovered, provided, of course, the Edison Company is given control of such suits."

Chats with the Interviewer.

L. W. ULLMANN,
Of Society Italian "Cines" and Williamson & Co.

"Yes, I can give you a few impressions," said Mr. L. W. Ullmann, of the Italian Cines, when questioned as to his views on the outlook. "Primarily, I feel," he said, "in spite of the regrettable features of our outlaw make-up, that we are serving the very holy purpose of drawing attention to the verity of that ancient truism that '*Ideas and Energy are the privilege of all Mankind*.' We overheard a remark while on a visit to Buffalo, in the early part of February last, hinting at the *Oneness*, of the *Many* within the *Psychic fold* that lorded it over the *renters*—the irony of events following the convention is a new light to the slumbering ones. There has not been a moment within the camp of the so-called Independents when a true shortage could be shown in spite of the abnormal demand made upon every Independent exchange."

"Every importer has placed upon the market his regular quota of film as in the past, and this in spite of the forced shrinkage in our market, beginning March 2, 1908, of upwards of 75 per cent. A few moments' reflection of the difficulties confronting every importer at this juncture, and the manner in which he has met them, must put to rest forever that fallacy that *brains and ideas carry a single broom or trade-mark*, as has been shown in other walks of commercial life that the moulding of public taste in a cosmopolitan nation may with greater safety (for the welfare of the industry, of whatsoever nature) be lodged with the combined representatives of all interests, rather than to delegate a gigantic task to any one representative. *When the industry shall survive* is not a question of the *strength and mouthings* of an individual manufacturer, but rather, I claim, a question of turning our ideas to human interest. We are a cosmopolitan nation, the interests of this nation are cosmopolitan; the industry will survive in America, if our film production achieves the test of satisfying this cosmopolitan taste. Every exhibitor of experience recognizes this point. This fact explains the growth of the independent exchange business. I have made careful inquiry to determine whether the Independents get less for their service than the association exchanges and I am informed that in all the large centers you can get film for any price you need from the association exchanges and, as a matter of fact, you can hardly expect anything else when you consider that the majority of the exchanges are in the association and, by contract with the Edison licensees, forced to discontinue buying film of any other than the eight Edison licensees, which group can supply about two-fifths of the needed film supply, and that hence the film of competitive exchanges in the association must beg for the privilege of becoming a *revenue property*, whereas the independent film commands a premium."

"We notice your prices are higher than the F. S. A. Why? Are the productions better?"

"Why did we raise our prices? We raised our prices for film for two very excellent reasons, as I conceive it: First, serious inroads had been made upon the importers' business, which in itself forced an advance; secondly, we believed, as events have proven, that the Independent Exchanges could better afford to buy our film at a *material* advance than *Association Exchanges* could afford to buy Association films at a *material reduction*, because of the comparative few copies of a given subject released by the Independents which virtually amounts to a premium on every Independent film, as I claim our films are really worth 100 per cent. more per foot than those of the Edison licensees to an exchange."

"No, we are not worrying over the legal status of the situation, talented legal minds have that in hand. We have taken every possible precaution to make secure our grounds and the energy we are displaying is the best and surest evidence of our conviction."

Our film product is a fair indication of the brain quality in our camp."

"We notice you select your subjects carefully and you go into great detail in their making. Did you conceive this impression from your visits to France?"

"Yes, I am always interested in all details pertaining to developments in our trade. No, I did not get my impression from France; to be sure France occupies an important position in film circles, but the ideals of the *entire world* (logically) are a *necessity in the work of combination to our film story producers*. Some producers conceived the idea that our industry could live for a relatively short period only and, shaping their business policy on this theory, are seeking to extract the *entire coinage of the world in a fortnight*. This course I feel will prove *retroactive*, it is in fact the single element which *swirls most injury to the financial position of the majority of exchanges in the country*."

"I am amused at the efforts made to blind the exchange world on the true inwardness of the phrase 'Quality.' Unless I am greatly deceived, 90 per cent. of the film renters in this country will agree that George Kleine is at once the severest and ablest film critic in the business. I say this in a spirit of fairness—no one can doubt that his efforts have tended at all times to make more solid the ground upon which the exhibitor must build."

GEO. KLEINE REPLIES TO CRITICS.

A concerted attempt is being made to give the impression that Edison film licensees represent America, and the Independents, Europe. By direct statement, by innuendo, by constant repetition, the idea is fostered that this is a patriotic movement fathomed by Edison, to retain the plums of the trade for American manufacturers, which the wicked foreigners are trying to filch; that the latter are unknown, and their product inferior."

Art is the language in which genius speaks; it knows no country, no geographical limitations, because it is universal. Whether in a film, a painting, a symphony, or a statue, the country of origin is as unimportant as the box in which a Paganini may carry a Stradivarius, the pen with which Shakespeare may write Hamlet, or the chisel used by Phidias.

Provincialism in the film business is not only out of place, it is, ridiculous.

Mr. Wm. T. Rock is quoted in the Moving Picture World of March 28 as follows: "The Film Service Association started with the object of placing the business on a better footing, and to do this it was necessary in the first place to shut out the importation of foreign stuff that was not suitable or good enough for the American market—a lot of unheard-of small business men whose productions the American public will not stand for."

If the Show World dated March 28, Mr. Aiken, Vice-President of the Film Service Association, speaks as follows: "The Edison Manufacturing Company, who control the film situation by reason of their patents, have, in my estimation, used most excellent judgment in licensing only such manufacturers as have in the past demonstrated their ability to produce films of a quality that would be a credit to the business, and that are necessary to the exhibitor's success."

Then again, I find friend Berat, in a burst of patriotic though turgid pyrotechnics, writing as follows in the Index of March 28: "I wish to repeat that when comparing the names and products of the above-mentioned concerns with the names of the others (Edison, Essanay, Kalem, S. Lubin, G. Mielles, Selig Polyscope and Vitaphone Company) I had no hesitations in placing Pathe Freres in the front rank of the American concerns who were the only ones favored by the great public."

Every story subject of Pathe Freres that I have ever seen, excepting scenic films, bears the ear-marks of their European factory. The European actors, taken from a European theater, street or country district, with European helpers, European settings, and incidentally their positives are sold in the United States by Europeans. Of the entire output of Edison licensed subjects, probably 50 per cent. are of European origin, that is to say, made from European negatives. All this is of no importance; the public and the film exchanges demand good films, and I have never found a subject rejected because it was made in Europe, or accepted merely because it was made in America. A geographical standard is a false standard. But it certainly is entertaining to observe a French rooster strut in the front of an American flag pretending to crow "Yankee Doodle," while the listening ear hears the "Marseillaise"; and if he could crow in words, he would probably dwell on the line:

"L'etendard sanglant est levé."

The reply of the Kleine Optical Company to the bills of complaint entered against it and myself by the Edison Manufacturing Company at Chicago is ready for the court, and will be entered by our attorney April 6. Such papers are public documents after they are in the court files, and ours will receive as much publicity as the Edison complaint which it answers received.

Every man that buys or uses films is advised to read what I consider the most interesting document ever presented to a court in motion picture litigation.

THEATER SEES A REAL DANGER IN THE GROWTH OF THE PICTURE PLAY.

By Louis V. De Foe, in the N. Y. World.

When David Belasco, in an article in *The World* about seven years ago, said that he foresaw the time when painted scenery on the stage would be superseded largely by effects of light, and that it would soon be possible to reproduce on a flat surface any previously performed play, not only with every minute detail of the actors' movements, gestures and expressions, but also accompanied by every subtle shading of their spoken words, his prophecy met with much good-natured derision.

That time has arrived much sooner than Mr. Belasco anticipated. With it has come, in the opinion of Daniel Frohman, one of the gravest perils that has ever threatened the business of producing plays and managing theaters. The scientific combination of the cinematograph and phonograph and the sudden discovery by authors and actors that a new field which offers possibilities of great money profit has been opened to their professions have made it impossible for theater managers to control the product of their stages. They realize that it will be only a matter of time when their box-offices will be at the mercy of the moving picture and talking machines.

The Paris cables in *The World* last Sunday described how ingeniously the cinematograph has been adapted to become a substitute for theatrical entertainment at prices against which the regular theaters cannot compete. It was told that already a number of the leading dramatists of France had been retained to write plays for moving reproduction on a screen, and that several of the leading actors on the Paris stage had been engaged to act them before the cameras. Among the former are Victorien Sardou, Maurice Donnay and Alfred Capus, who have fallen in under the leadership of Henri Lavedan, the first to turn an honest dollar in the new scheme. Some of the actors who, it is said, will perform the characters are such celebrated artists as Le Bargy, Jeanne Granier and Bartol.

By coincidence it happened that on the day previous to *The World's* report, a commission of leading New York managers, playwrights and actors was organized to go to Washington and attempt to counteract precisely this sort of thing by urging Congress to amend the present copyright laws so that they will cover the mechanical reproduction of plays as well as actual dramatic manuscripts and performances. This demand is a variation of the "canned music" agitation which composers, under the leadership of Victor Herbert, have been carrying on unsuccessfully for more than a year.

Just now the theatrical managers and playwrights stand together in their demand for a more adequate copyright law. If the former claim the right to control the moving pictorial reproductions of plays in which they have invested their capital, the latter are equally anxious to collect royalties for their use. The managers, however, are anticipating with misgivings the day when playwrights may find it more profitable to deal with the moving picture and phonographic impresario than with themselves. The existing copyright laws control only the tangible means to a theatrical representation, not the representation itself. They do not cover pictures or sounds on the stage or the devices by which they may be recorded and reproduced.

It is idle, of course, to fear that the animate drama as an art will ever be greatly affected through its reproduction by moving photography or phonographic record. The relationship of the two will remain similar to that of the photograph and the live subject who poses for it. However interesting or minutely perfect may be the reproduction of the picture framed by the proscenium arch or the record of the sounds which proceed from it, there must always be lacking the throb of life itself, which is the vitalizing essence

of drama. Therefore, the art of the stage will supply its own psychological defense against the ingenuity of science.

But the business of managing theaters is quite another matter. A great portion of the public is satisfied with a reasonably good substitute for the real article, providing it can be obtained at a sufficiently reduced price. Therefore, this fear on the part of theatrical managers that moving picture shows, if unrestricted, will not only take the novelty off their regular productions when performed "on the road" in advance of the traveling companies, but that they will also seriously reduce the patronage of theater galleries.

This encroachment has been uncomfortably noticed during the last year from the point of view of theatrical producers. It is estimated that there are between 800 and 1,000 moving picture theaters and halls in Greater New York, and most of them do a flourishing business at a schedule of from five to ten cents admission. The Manhattan Theater has been giving moving picture entertainments exclusively for more than a year, and within the last month Keith & Proctor have substituted similar shows in place of the former vaudeville bills at the Union Square and Twenty-Third Street Theaters.

John Hynde, who directs the moving picture department of Keith & Proctor's theatrical interests, is authority for the statement that mechanical representation of the drama by a combination of the cinematograph and phonograph has found an established place in stage entertainment, and that it has been perfected to such a degree that it has actually become a popular substitute for real drama.

"To discover," he said, "how much our audiences would be affected by a real play represented by moving pictures, we put on a sixty-five-minute pictorial version of the old Irish melodrama, 'Shamus O'Brien,' to celebrate St. Patrick's Day at the Union Square, and the interest it awakened in our audiences was surprising. It had to be in the nature of pantomime, for we have not yet the facilities to combine the cinematograph with the phonograph, but it was remarkable how closely the spectators followed the plot. We have had equal success with a reduced version of Dr. Jekyll and Mr. Hyde, and we intend hereafter to present other plays in motion picture form."

The union of the biograph and phonograph to furnish at once the action and the dialogue of plays has offered a difficult problem to inventors, but it has been solved by a French experimenter, so it will not be long before we will be able to see the reproduction of any form of drama with artists of world-wide fame shown in the casts on a screen, of course. The difficulty has been to make the two machines operate in perfect union—to make gesture and facial expression accord exactly with the spoken word and even with the delicate details of vocal inflection. As this has now been approximately overcome, the big manufacturers of biograph and phonograph records, both abroad and in this country, are opening studios with fully equipped stages, engaging actors and getting ready to turn out complete visual and oral records of plays. Competitions will next make it necessary to engage actors of greater prominence and also to bid against theatrical managers for the manuscripts of leading authors.

"Managers of moving picture theaters will welcome any change in the copyright laws which will help to protect the rights of regular theater managers, authors or actors. The expense of the royalties will come out of the manufacturers of the records. As the reproductions of the first record are practically limitless, the increase in the most to the individual manager will be slight. Recognition of an obligation to dramatists, who are the authors, will not only make it necessary to also help to dignify our branch of the entertainment business."

"The rapid development of moving pictures as applied to reproductions of dramatic art may be gauged from the fact that only a short time ago our acts were of only fifteen minutes' duration. They have increased to acts' covering sixty-five minutes. So it is perfectly practicable now to represent a performance of a play in its entirety, even showing the characters and scenery in colors. To accomplish this requires a photographic tape between 8,000 and 10,000 feet long."

Discounting all commercial considerations, what changes in the ephemeral nature of the drama will the perfected union of the biograph and phonograph have wrought for the playgoer of the next generation! The hocus-pocus of science will rescue from oblivion the creations which now dissolve when the curtain falls and preserve them in faithful picture and exact sound for all time. The great actor need no longer lament that all trace of his genius must die with him. Though its mechanical record may have no greater relative

value to the original than a photographic copy bears to an object of plastic art, what an intense interest it will hold for those who come after! The art value of a photograph increases to a fabulous amount when one reflects how priceless would be the reproduction of a lost Leonardo da Vinci portrait, if only on a camera's film.

Daniel Frohman, who is the most energetic of New York theatrical managers in the campaign to prevent the encroachment of moving pictures of acted plays upon the business of legitimate theatrical management, admits that their ultimate effect will be beneficial to the drama.

"Moving views of stage performances," he said, "have been perfected to such a degree that they really have a definite educational value. This value, of course, will be greatly increased by their combination with the phonograph which records the dialogue and the voices of the actors. The danger which some managers scented in the case of the cheap stock companies and continuous performances a few years ago had the actual result of increasing the audiences in the higher-priced theaters. Mechanical devices will nevertheless quite satisfactorily reproduce dramatic art, but they may lead to a wider appreciation of the art of acting and plays, and certainly to a more definite knowledge of the stage of a preceding generation.

Anyway, we have arrived at the point when theatrical managers must make a vigorous effort to protect themselves against an entirely new and quite unexpected element which has entered their business. Few people realize how great a part the representation of dramas in motion by the camera has taken in public entertainment, how enormously it has been developed and what wonderful possibilities lie in its future.

COPYRIGHT LAWS VS. MOVING PICTURES AND THE CAMERAPHONE.

The competition of the picture play is attracting the attention of the leading theatrical managers of the country, who are speculating on the effect of the development of the scientific combination of the cinematograph and phonograph upon the theatrical playhouses. The vogue of moving pictures has already taken the place of the vogue of vaudeville theaters, and Keith & Proctor have recently substituted moving picture shows for vaudeville in the Union Square and Twenty-Third Street Theaters in New York. Now word comes from France that a number of the leading dramatists have been retained to write plays for moving reproduction on a screen, and that several of the leading actors on the Paris stage have been engaged to act them before the cameras. Among the former are Victorien Sardou, Maurice Donnay and Alfred Capus, who have fallen in under the leadership of Henri Lavedan, the first to turn an honest dollar in the new scheme. Some of the actors who, it is said, will perform the characters are such celebrated artists as Le Bargy, Jeanne Granier and Bartot. Louis V. De Foe, dramatic critic of the New York World, says: "It is idle, of course, to fear that the animate drama as an art will ever be greatly affected through its reproduction by moving photography or photographic record. The relationship of the two will remain similar to that of the photograph and the living subject who poses for it. However interesting or minutely perfect may be the reproduction of the picture framed by the proscenium arch or the record of the sounds which proceed from it, there must always be lacking the throb of life itself which is the vitalizing essence of drama. Therefore, the art of the stage will supply its own psychological defense against the ingenuity of science. But the business of managing theaters is quite another matter. A great portion of the public is satisfied with a reasonably good substitute for the real article, providing it can be obtained at a sufficiently reduced price. Therefore, this fear on the part of theatrical managers that moving picture shows, if unrestricted, will not merely take the novelty of their regular productions when performed 'on the road' in advance of the travelling companies, but that they will also seriously reduce the patronage of theater galleries."

The managers are already organizing to amend the present copyright laws so they will cover the mechanical reproduction of plays as well as actual dramatic manuscripts and performances. They were led to this action by the recent decision of the Supreme Court that there is no law to protect the music composer. Mr. Souza can copyright the written music and secure a royalty from every sale, but a film band may play one of his marches and phonograph rolls produced without limit that will produce the music in every village parlor, without a cent of remuneration. The exist-

ing copyright laws control only the tangible means to a theatrical representation, not the representation itself. They do not cover pictures or sounds on the stage or the devices by which they may be recorded and reproduced. The managers, however, are anticipating with misgivings the day when playwrights may find it more profitable to deal with the moving picture and phonographic impresario than with themselves. The justice of the claim is not to be disputed. The difficulty of all the copyright laws have now to deal with modern invention. If the composer or the playwright is to have ownership in the printed publication there is every reason why he should share in the earnings from the sale of the new medium of record.—New Bedford Mercury.

AUTHORS AND MANAGERS GIVE MACHINES A TRUCE.

Compromise to Be Effected on the Basis of a Royalty.

Washington, March 28.—It was predicted to-night by members of the Senate and House Library committees that a compromise will be reached which will settle the controversy between the manufacturers and purveyors of mechanical music-producing machines and moving picture machines on the one side, and composers, playwrights and theatrical managers on the other. The basis of the compromise, it is said, will be the payment of a percentage by the mechanical device people to authors and composers when their works are reproduced, the mechanical interests to have a license in consideration of the percentage. This compromise is to be perfected at a meeting of the interests involved to be held in the near future. The basis of the settlement was reached after three days of argument before the Senate and House Committee on Library in joint session. A compromise would relieve the demand for legislation on the subject, and consequently remove from the pending editions of the copyright laws one of the most serious impending problems in that measure.

Representatives of the talking machines argued that the proposed bills were unconstitutional, and that decisions of the Supreme Court of the United States show that that court does not regard mechanical mechanisms as within the purview of the idea of the copyright; also that perforated rolls and talking machine records are pieces of mechanical instruments.

MOVING PICTURES IN ITALY.

Milan, the center of Italy for the moving picture machine trade, has already about forty moving picture theaters. Every available hall is being turned into a moving picture show, while nearly every second and third-rate theater and "cafe chantant" finishes the evening's entertainment with a few cinematograph pictures. During the dull Summer season even the larger theaters are used. The films come chiefly from London. Italy also has a few film making firms, the chief of which are to be found in Turin and Rome. Occasionally films are exhibited from the United States.

Dramatic and tragic scenes, natural scenery of an interesting nature and comical farces are sure to fill the hall at any time in Italy. The Italian loves to see living scenery; for instance, a moving picture view of Niagara Falls was a huge success here a short time ago. The Italian also likes to see typical scenes of national life, such as, for instance, bull fights in Spain, and Winter sports on the snow and ice in Switzerland. Railway scenery is very acceptable, as are views of large towns. Pictures of the larger towns in the United States would be a huge success in Milan. Occasionally typical scenes from American life have been thrown on the sheeting, such as cowboy life and train wreckers. The Italian is disgusted, if not already surfeited, with pictures of singing and dancing women; neither does he like farces, such as they come from the United States. American firms should see that the film headings are printed in Italian. Pictures with foreign titles are not appreciated in Italy.

The consulate has been informed that American picture machines are not liked in Italy, being too complicated for the operator. The person interviewed by the consulate said that he has been in the trade for several years, has used all kinds of machines, and has found that the best are those where the operator's attention is not required in looking after the mechanism, but in watching the films themselves. The use of American machines he had not done in a long time in looking after the machine, thereby not paying any attention to the films, which wore out in half the time they otherwise should have done.—United States Consular Report.



Williams, Brown & Earle announce that they are prepared to supply a portable galvanized iron booth, that is equally serviceable for the traveler or the permanent hall. The outside dimensions are 4x6x7 when set up, and can be easily taken apart and transported and set up again in ten minutes. The price of the booth complete is \$40.

In one of the moving picture houses a little girl in the audience created a bit of merriment. Pictures of Cupid and his work among mortals were shown. The god of love hammered out hearts and did other stunts necessary to cause his reign to be a success. One scene showed a continuous performance of kissing between a man and a maid while Cupid stood beside them unnoticed. The clock marked off the hours as the kissing went on until night had passed and the milkman had come. Then the little girl could stand the injustice no longer, so she cried out, "Mama, why don't they kiss the little boy once in a while?"

George Haffavand, said to be employed by a moving picture machine company as a salesman, was arrested by Detectives Lavane and Loughlin, charged with grand larceny by William Dresser, of 542 West Forty-second street, and Hugo Shultz, of the Bronx, New York.

Dresser and Shultz say that Haffavand negotiated the sale of a moving picture machine with them in Pittsburg recently, and after making over a bill of sale disappeared. They met him in Central Park yesterday, they say, and one followed the man while the other telephoned for the police.

Owing to the rapidly increasing demand for their service, the Novelty Slide Company has just opened up spacious studio and offices at 221 East Fifty-third street, New York City, where they will be pleased to see their old customers and make new friends as well. Their stock is one of the largest in the country, and their manager, Mr. Joseph F. Coufal, reports a very large business. In addition to the slide renting, the Novelty Slide Company will manufacture song slides and announcement slides of real high-class novelty and artistic originality; this department is in charge of Mr. Gerard Passy, the well-known French photographer. Their first set of song slides, "Mary Blaine" (Helf & Hager, Publishers) is now ready, and the photography and coloring is certainly very good.

A reader sends us the following, which gives one some idea of the ignorance of the public in general as regards the moving picture machine:

"I was operating a machine in a small town in the northern part of the State over a one-night-and-circuit. In this particular case it was impossible to use a booth, and so I had to work in the midst of the audience. One of the pictures on the programme was a reproduction of the great French auto race. In one of the most exciting parts of this picture the film came apart at a splice and of course I had to stop. The minute I threw the switch, a rough-looking lumberman who sat quite close to the machine belched forth with, 'O hell! thet'll all be by now before he gits the darn machine fixed.'"

COLLINSWOOD FIRE PICTURES BAD TASTE.

Councilman Haserodt's proposed bill to prevent the moving picture theater managers from exhibiting pictures of the Collinswood fire, has awakened hearty support all over the city. Prominent citizens, clerical and lay, united in condemning the fire pictures.

"They ought to be suppressed," said Rev. Dr. Worth M. Tippy, pastor of the Epworth Memorial Methodist Church. "We want to forget the horrible scenes of the fire, not have them flaunted in the faces of parents who have lost children in the disaster."

Dr. Dan F. Bradley, Pilgrim Congregational Church, was

equally decided. "We might as well bring the morgue down to the public square and invite the people to come in and charge an admission. It is playing for gain to the most morbid instincts in people."

"I cannot condone the work of the moving picture men on any ground," said Rev. Gilbert P. Jennings, of St. Agnes' Church. "It seems particularly horrible to feature these things right here in Cleveland in the presence of the parents and brothers and sisters of the victims. In place away from here I suppose we can do nothing, but we ought to protect the feelings of the survivors in Cleveland. I hope the bill will go through the council."

SCARE AT LAEMMLE'S

Smoke caused by a fire in a vault stored with films in the concern of the Laemmle Film Service Company, 190 Lake street, caused excitement March 20 among a dozen girls employed on the second floor, and many of them fled out of the building. The fire started on the first floor, but the smoke was carried up a ventilating shaft to the second floor, where the young women were at work. Films valued at \$2,000 were destroyed. No one was hurt.

THE USE OF THE CINEMATOGRAF IN MEDICINE.

In the London Lancet Dr. H. Campbell Thomson, M.D., has an interesting note on the use of the cinematograph, which he has successfully used for recording and illustrating the movements of patients suffering from various nervous complaints. The photographs, which were taken at the rate of sixteen per second, clearly show the nervous movements, and are used for the instruction of students. Dr. Thomson considers that, given a suitable light, it is possible to take the finest movements, and he hopes shortly to be able to demonstrate this by showing the movements which occur during the electrical reactions of muscles.

No doubt ideas will occur to readers in which a record of many medical cases other than those of nervous diseases will be useful for the whole aspect of a case is often different according to whether it can be seen in life-like movements or only in stationary illustrations. The practice of surgery would also seem to offer great facilities for demonstration by cinematograph, but hitherto little or no serious work has been undertaken for purposes of teaching.

For the general purposes of class teaching in medical and other forms of education there can be no doubt that the cinematograph will prove to be very useful; and its management is but little more trouble than that of the ordinary lantern. Moreover, with the most modern types of machine, it will be possible to stop at any one picture and thus to combine with the cinematograph all the advantages of an ordinary lantern without any danger of firing the films.—Scientific American Supplement.

FAVORS MOVING PICTURE SHOWS.

One well-known member of the Woman's Christian Temperance Union, Mrs. Odessa Rayler, of Muncie, is a champion of the five-cent moving picture theater. In a lecture on "The Effect of Popular Amusement on Character, Including the Five-Cent Theater" before the Delaware County W. C. T. U. institute, she said: "I think the five-cent theaters are a great agency for good, because they are inclined to keep men from saloons and other evil resorts and give them entertainment at a cheap price. Children should be permitted to attend them."

POLICE OF NEW YORK NOW CONTROL NICKEL-ODEONS.

Albany, N. Y., March 24.—By a vote of 111 to 6 the Assembly today rejected the Gluck bill, to regulate moving picture shows. The friends of the bill declared that the character of the moving picture shows, which are of mushroom growth in New York City, was such as to contaminate the morals of young children, who constitute the majority of their patrons.

"Paradise Jimmy" Oliver and Assemblyman Eagleton, both Tammany members of the Assembly, were the most combative of the half-dozen that opposed the bill and voted against it.

This measure places the power to license these places in the hands of the Police Commissioner, and raises the license fee from \$25 a year to \$150.

ADMITTING MINORS, FINED \$50.

Augustin N. Turner, ex-proprietor of a moving picture theater in Cambridge, Mass., was fined \$50 by Judge Bell in the Middlesex Superior Court, at East Cambridge, for permitting minors unaccompanied to attend performances at night. He had previously been found guilty and fined \$50 each on eight counts in the District Court, but appealed.

SOUTHERN FILM EXCHANGE HAS APPOINTED NEW OFFICIAL.

Mr. Harry A. Soden, who has the distinction of being one of the oldest men connected with the moving picture industry, has been appointed general traveling representative of the Southern Film Exchange, of Cincinnati, O., having personal charge of the various traveling representatives of the above company, who will be in the future report to him direct. Mr. Soden's friends are all pleased that he has secured such a good berth, and he is receiving congratulations daily. He states that the business of the above company is in excellent condition and also wishes to be remembered to his friends.

MOVING PICTURES FOR TAFT.

Political Manager Plans to Show the Secretary Reviewing Troops.

The moving picture man who supplies the "nickelodeon" throughout the country with their miles of photographic films, has triumphed. In spite of all the protests and all the modesty of Secretary Taft, he has succumbed to the camera, and within two weeks his figure will be on view in 500 first-class vaudeville houses and 4,000 five-cent theaters throughout the country.

The Secretary had to go out to Fort Myer to review the cavalry stationed at that post, and, through the connivance of General J. Franklin Bell, chief of Staff of the Army, the man with the camera that buzzes while it gets you, was planted where he could get the best view of the Secretary during the maneuvers, and of the rough riders while they were going through their wonderful feats of horsemanship. In addition to the pictures of the Secretary and of the soldiers, the moving pictures will show Mrs. Taft, the Secretary's brother, Charles P. Taft, of Cincinnati, who is credited with being the financial backer of the Secretary's campaign, and Mrs. C. Taft.

It is said that the President took a hand in the plot to get the Secretary's picture on the moving picture films after he learned that the Secretary himself had turned down the proposition.

Frank H. Hitchcock, Southern and Eastern manager of the Taft bond, realized its popular possibilities, and contributed his efforts toward making the picture taking a success.

It is understood that the Secretary did not discover the game until the maneuvers were well under way, and it was too late for him to get out of the camera's field.

Careful investigation by a corps of experienced reporters today has resulted in a demonstration of the fact that when Secretary Taft posed before the moving picture machine he did not have his hands clasped around his horse's stomach. All reports to that effect can be set down as the invention of the enemy. The origin of this report has been traced. The only foundation in fact which it has is that at the moment the moving picture man gave the signal to start the proceedings the horse gave a violent start, standing almost erect on his hind feet, and Mr. Taft necessarily lay down on his back till its front feet struck the ground. At no stage of the ceremonies did he attempt to circumnavigate his steed.

Accidents Will Happen.

Equally idle and unfounded is the rumor that Mr. Taft and his brother, Charles P. Taft, engaged in a speed competition, although this report, like the other, has an excuse for existence. Mr. Taft is spherical in shape, while his brother is built more on the order of an obelisk. At the instant when the moving picture man gave the signal for the race the Secretary made an attempt to goad his charger into activity, as a result of which the courser broke off in the middle of the picture and kerfumed the scheme of things. The moving picture at this stage shows an unduly large horse in the foreground of the picture, with a globular object on its back holding it tightly around the neck, while

in the middle distance is something resembling a needle mounted on a horse.

As Mr. Taft arose from the ground, following the exposure of this picture, he said to the moving picture man:

"I trust, sir, that this accident will not interfere with the success of the picture?"

"Not at all," replied the moving picture man. "If I can't use it as a picture of you I can make it pass in an astronomical chart as a photograph of the earth passing between the sun and moon in perihelion, or a conjunction of Saturn and Mars, or words to that effect."

At the conclusion of the services, Mr. Taft went to town in a hack. His brother, Charles P. Taft, remained to settle a few trifling financial details with the moving picture man.

[The above facetious clipping hardly gives full facts. We did not see the Secretary in so undignified a position, and, unless this part of the film was cut out, it was not so bad as reported. Secretary Taft is kept well in the center of the picture, which is a good photographic production, but, in our opinion, if there had been a little more of the better shown and a little less of Taft, it would have made a better picture. Still, as it is for political purposes, it is good.—Ed.]

ADVANTAGES OF THE MOVING PICTURE SHOW.

The moving picture shows in Guelph are well patronized, and nothing but first-class films are run, so that mothers and their children can spend an hour there and come away feeling that they had gotten their money's worth.

Many films are run that aid the child in his study of history; many are run that show the half-grown lad the danger of associating with bad companions.

In visiting these moving picture shows one gets a fine idea of people whom they would never come in contact with.

Foreign countries are seen that have been read about in time and time again, but have failed to impress one as the film does when thrown on the screen.

Men as well as children like to visit a moving picture show, and very often it is the means of a husband and father going home sober to his family. When morning comes he realizes that he is feeling better, and remembers the moving picture show he stopped in to see on his way to the saloon, and thinks that he will drop in again to spend another evening to see "that show," perhaps it is not long ere his evenings are spent there with his family, it does not cost nearly as much as the visits to the saloons have, and he feels in a short time that he gets more enjoyment out of an evening spent at the five-cent theater with his family than he has experienced in a long time.

The moving picture show has many redeeming qualities that one could dwell on that would go to show the many advantages to be gained from visiting them.—Beulah (Can.) Herald.

PHILADELPHIA AND MOVING PICTURES.

AN ORDINANCE PROVIDING FOR THE ISSUING OF licenses for places in which moving picture exhibitions are held, and for the operators of such exhibitions, regulating the operations of moving picture machines, and providing a penalty for the violations of the provisions thereof.

Section 1. The Select and Common Councils of the city of Philadelphia do ordain: That it shall not be lawful to exhibit in any building, garden, grounds, concert room, saloon, or other place or places or in any room or other enclosure within the city of Philadelphia, any moving picture exhibition, without a license for such building, garden, grounds, concert room, saloon, or other place or places, or room or enclosure, shall have first been granted by the Director of Public Safety of said city to the lessee or proprietor thereof, for which license the said lessee or proprietor shall pay a fee of (two) dollars, and which license shall be good and available thereafter for the whole or any portion of one calendar year, beginning on the first day of January of each year. Provided, That this section shall not apply to any church or other place not devoted to the business of such exhibitions so as to require the payment of the said license for the giving of a single exhibition of moving pictures. And, Provided, further, That this section shall not apply to theaters and other places of public amusement which are otherwise obliged under existing laws and ordinances to pay license fees to the Commonwealth or to the city.

Section 2. Before any license shall be granted as provided in Section 1 hereof, the Fire Marshal shall certify to the Director of Public Safety that he has inspected such place, places, rooms and enclosures, and the equipment thereof, and that he approves such application for license. The Fire Marshal is hereby authorized to make such rules and regulations as he may deem necessary and proper and which are not inconsistent with the provisions herein in respect to all machines, appliances or the accessories thereof or thereto used in connection with or as a part of the said moving picture exhibitions.

Section 3. It shall be unlawful to operate any moving picture machine unless the person so operating the same shall have first passed an examination before a board of examiners consisting of the Fire Marshal and Chief of the Electrical Bureau. All persons having passed such examination to the satisfaction of said Board shall receive a license entitling and permitting them to operate said machines upon the payment of the sum of five (\$5) dollars, and shall not be required to make any further payment therefor. It shall be unlawful for any operator or other person or persons at any time to smoke or carry matches into the operating booth hereinafter provided for; and no oil lamp or lamps shall be permitted therein, nor shall illuminating gas be introduced into the said booths.

Section 4. All moving picture machines must be equipped with fireproof magazines for the top reel and tension take-up devices, with fireproof magazines for the bottom reel, and any other appliance necessary to secure safety from fire, which may be directed and approved by the Fire Marshal. Said machines shall be enclosed in booths, lined with asbestos, sheet iron or tin; they shall be provided with automatic shutters and shields which adequately protect and cover the films between the magazines. The screens shall be kept at all times when not in use in metal cases, and shall be removed at least two feet from the machines.

Section 5. The Director of the Department of Public Safety shall have power to prevent the operation of any moving picture machine by reason of the requirements of the foregoing sections not being fulfilled or by reason of any other cause that in his opinion endangers the public safety.

Section 6. Any person or corporation violating any of the provisions of this ordinance shall be subject to a penalty of one hundred (\$100) dollars to be recovered as penalties of like amount are now by law recoverable.

Approved the twenty-fifth day of February, A. D. 1908.

JOHN E. REYBURN,
Mayor of Philadelphia.

A REPORTER VISITS PHILADELPHIA.

The man stopped in front of a nickelodeon on Market street the other day. The sound which echoed him through the closed doors of the place reminded him of the stage hands rehearsing the "mob effect" in the second scene of the third act. "What's all the row inside, son?" "Aw, dere ain't no row, mister," said the boy in the ticket box; "it's only de boss. He's fixin' the cameraphone fer de talkin' pictures."

That in hand, we tipped into the Fire Marshal's office. "May we continue to run our picture machine?" "It will cost you five plunks. You are the twenty-third applicant. Answer those 23 questions, and then—23." We did. There were about thirty applicants for operator's license. Not all will pass the examination.

We are informed by Mr. Lattimer that the Chief of the Electrical Bureau is at work upon plans for a new booth which will cover the machine completely and allow the operator to stand outside. It seems that this will eliminate the difficulty now experienced by the itinerant exhibitor. It's a good plan, for according to the new law about 90 per cent. of the churches would have to discontinue their occasional motion picture entertainments.

The Views and Film Index says: "Here in New York the shows cater to the curiosity of two ignorant classes—children and immigrants." It referred to motion pictures. Keith, Proctor, the public school teachers, and the children themselves should feel flattered by this classification.

The same Journal covers itself with editorial "pangues and pyrotechnics when it declares that the current 'frenzied agitation' indulged in by other journals is not news. The nickel-spending public does not care which side is victorious in the film war, so long as there is a marked improvement in the character of the films.

That remind us; during our conversation with an eminent and very influential clergyman the other day, he remarked: "That sort of thing may be all right on the other side of the

pond, but it won't do over here." He is one of a goodly number of ministers in Philadelphia who have the "picturitis fever" and makes weekly rounds of the nickelodeons, and he was referring to Pathe's "bottle pictures." We've had "frenzied finance," "frenzied competition," "frenzied legislation," and other fits and hysterics in this business. "Get wise, fellers, get wise," and don't start a "frenzied reform" in Philadelphia, or we'll all be pushing wheelbarrows on the subway.

[We always like to quote other people, and the above clipping from the Sea Isle (N. J.) Times speaks volumes. In regard to Mr. Lattimer's plans, we would like to say that the Edengraph is being built that way.—Ed.]

BRIDGEPORT, CONN., GOING STRONG.

Moving picture theaters have evidently come to stay, for there are three different projects in the works for the construction this Spring of playhouses of that character, to be permanent institutions.

The Board of Building Commissioners has already passed upon preliminary sketches for one theater, which is to be erected by William Laughna, on Main street. It is Mr. Laughna's intention to build the theater, equip it and lease the structure for a term of years.

There are half a dozen different interests after the theater, all willing to take a lease and give good security. The building will cover ground area of 120 by 48 feet, and will be 28 feet high, and have a seating capacity of 500 and possibly more.

Other moving picture theaters will be constructed in other parts of the city, and will be ready for business in September.

NEW MOVING PICTURE COMPANY.

The Mecca Amusement Company, 717 Penn street, is the latest moving picture concern to open a business in Reading. The new company has made a large expenditure in equipping their stand and expect also to run vaudeville as soon as they get going. The incorporators are: Fred Leavy, president, and John Rouse, secretary, of Meadville, N. J.; Edward Campbell, and James Laughlin, of Baltimore. Building and electrical inspectors have looked the new place over and pronounced it thoroughly satisfactory.

Monroe Amusement Company, of Rochester, to conduct a moving picture theater; capital, \$2,500. Directors: Frank D. Cody, George E. Barker and Benjamin Holstead.

HOW MOVING PICTURES ORIGINATED.

A paragraph is going the rounds of the press giving the following version of the origin of moving pictures:

Sir John Herschel after dinner in 1826 asked his friend, Charles Babbage, how he would show both sides of a shilling at once. Babbage replied by taking a shilling from his pocket and holding it to a mirror. This did not satisfy Sir John, who set the shilling spinning upon the dinner table, at the same time pointing out that if the eye is placed on a level with the rotating coin both sides can be seen at once. Babbage was so struck by the experiment that the next day he described it to a friend, Dr. Fitton, who immediately made a working model. On one side of a disk was drawn a bird, on the other side an empty bird cage; when the card was revolved on a silk thread the bird appeared to be in the cage. This model showed the persistence of vision upon which all moving pictures depend for their effect. The eye retains the image of the object seen for a fraction of a second after the object has been removed. This model was called the thaumatope. Next came the zoetrope, or wheel of life. A cylinder was perforated with a series of slots and within the cylinder were placed a band of drawings of dancing men. On the apparatus being slowly rotated, the figures seen through the slots appeared to be in motion. The first systematic photographs taken at regular intervals of men and animals were made by Muybridge in 1877.

In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.

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CORRESPONDENCE.

NEW LAW IN FORCE IN PHILADELPHIA.

Philadelphia, March 30, 1908.

Editor Moving Picture World:

Dear Sir:—Will you kindly publish the following letter, as I think it will be of interest to you, as well as the many exhibitors of life motion pictures in Philadelphia.

The first license issued under the new law was given to our show, which is operated on the second floor of the Schroeder building, Kensington avenue and A street, and was highly recommended as the safest and best show of its kind now exhibiting in Philadelphia.

Very truly,
THE MAMMOTH NICKEL SHOW CO.
Per Hugh Warnock.

MUTUAL PROTECTIVE ASSOCIATION OF MOTION PICTURE EXHIBITORS OF PHILADELPHIA.

Philadelphia, March 31, 1908.

Dear Sir and Brother:

The second meeting of the Mutual Protective Association of Motion Picture Exhibitors was held on Sunday, March 15, at 1727 Ridge avenue, and was largely attended, much business being transacted.

The following officers were elected for the ensuing term: President, William M. Hamilton; Vice-President, Wm. H. Crowell; Financial Secretary, J. F. McMahon; Recording Secretary, E. Schmidt, Jr.

Report of the Committee to wait on the Mayor was received and Committee continued. A small fee was paid by each member to insure organization.



WM. M. HAMILTON.

The Motion Picture Exhibitors' Association of Philadelphia, while only five weeks old, is indeed a vigorous body. We can now boast of a membership comprising fifty per cent. of all in the city, and members coming in every meeting. Our object is to guard against oppressive ordinances that may be introduced in the various legislative bodies, and also to work toward the uplifting of the picture theater as far as morality, sanitation, safety to life and limb are concerned. We have found that by working together we can save each other many a dollar. That we can improve each other's business greatly by an exchange of ideas. And last, but not least, we hope to be able to eliminate the cut-throat method that is creeping into the business of giving an extra long show. We believe that when banded together the men

in any given locality with houses of near the same capacity could by mutual agreement limit the length of show.

I would like to see the cities that are organized communication with each other and eventually have a national organization with a convention each year. It can be done and with good results to us. I understand that certain theatrical people are going before Congress to stop certain pictures being taken on film. Some people think they are slapping at the small theater; if so, who will defend our interests there?

Yours fraternally,

WM. M. HAMILTON, President.

2836 Richmond street.

Harrisburg, Pa., March 26, 1908.

Dear Editor:

Can you find room in next issue for the enclosed request? Will the secretaries of the moving picture operators' unions at the following places please send me their names and addresses: Los Angeles, Cal.; Indianapolis, Ind.; New Orleans, La.

Very truly yours,

M. E. BACKENSTOSS,
211 Muench Street.

Temple, Tex., March 23, 1908.

Editor Moving Picture World:

Dear Sir:—Please allow me space in your valuable paper to give full vent to what I think the most despicable thing that the exhibitors of moving pictures have to contend with, as well as the renters. I am in this business for the money, as well as to future advancement. To save my life, for once, I am at a loss to know what to do, and if ever there was a mortal more disgusted than I, I would not like to see him. Business is good, and what worries me, is to have to show two pictures of the same idea and principle. While not a repeater, still it is worse than a repeater. Nothing in my estimation will hurt this business more than to duplicate one another's ideas. Some time ago we had a picture made by Pathe called "I'll Dance the Cakewalk." Just a few days ago we showed a picture called "How the Masher Was Mashed," by Lubin; everyone knows the pictures are of the same idea, as are the scheme and principle the same, only Lubin, as is always the case, tried to get too much comedy in it, and overdoes it. I, for one, would be willing never to get another of these pictures made by such manufacturers, who have to get their ideas from other manufacturers' brains. The so-called association has been organized for this purpose, but of what good is it, which is which and who is who in regards to the high moguls in moving pictures. I would like to see ten thousand exhibitors raise their voices in protest against such damaging business principles, and stand for not duplicating the same idea and conception. I am not one of these howlers, but I am one who likes to see the right thing done, and the only way out of this question to me seems for the exhibitors to organize, and to organize quick. Something must be done in this line or else we will soon have to dig down in our pockets and pay Mr. Renter or Mr. Manufacturer and with hats off beg him to take our money. Let's give this a good long thought, and some careful consideration and see what can be done. Will someone else voice their sentiments? Yours very truly,

W. POSTE CARR.

Sandusky, O., March 30, 1908.

Editor Moving Picture World:

Dear Sir:—Fire at the Majestic Theater Sunday night proved that the theater could be better managed and that they have a very careless operator. The manager allowed the operator to come down out of the box to get a sheet of music and allowed a young boy thirteen or fourteen years old to run the machine. A spark from the lamp ignited the films. They belonged to Peckman & Foster of the Cleveland Film Exchange. No lives were lost or no one injured. Yours truly, CHAS. BURN.

Minneapolis, Minn., March 28, 1908.

Editors Moving Picture World:

Gentlemen:—I have had the pleasure of reading one or two of your magazines, and I wish to ask your advice as to how it will be possible for me to join the operators' union, that is, if there is any in this part of the country. I have been operating moving picture machines for the last

six years and am an expert at the business (but do not claim to know it all, like some of the crank turners that think they are operators). I have experienced no little difficulty in securing a position that will pay what I should call a fair operator's salary, say \$20.00 a week, and I thought that if the operators would get together and form a union that they could give the managers better service and also keep out these youngsters that are now handling machines and keeping good men out of work.

I have noticed that they are forming a union in several cities and thought that it might be possible to get one up in this neck of the woods, as this part of the country is greatly in need of something like that.

Hoping to hear from others in regard to this matter, I beg to remain, Yours very truly,

F. G. OHMERT.

227 South Fifth street.

SCHOOL FOR OPERATORS.

630 Halsey street, Brooklyn, N. Y., March 18, 1908.

Editors Moving Picture World:

Dear Sirs:—You will probably be interested to know that we have opened a school for the practical training of moving picture operators at our laboratory, 630 Halsey street, Brooklyn.

Among other subjects the course will treat the handling of calcium and electricity, the care and adjustment of machines (various makes being considered and used for demonstration), films and slides from the operator's standpoint, accidents and their prevention, underwriters' and city rules for operating and the care of booths, etc.

After leaving us, the student has the privilege of conferring with the school, thus clearing up points he may not fully understand.

Classes will meet semi-weekly and a choice is offered for either day or night session. Yours cordially,

AMERICAN EXCHANGE.

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We Can't Play With You
Money.
Last Night.
I'm Jealous of You.
Dear Old Iowa.

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Leaves Gold.
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There's a Boy In This World for
Every Girl.
With You in Eternity.
Hymns of the Old Church Choir.
In the Springtime When the Roses
Bloom.
Around the Cottage Door.

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Musical.
If It's Good Enough for Washing-
ton It's Good Enough for Me.
Here to Our Sweethearts and
Wives.
When the Springtime Brings the
Roses, Jessie Dear.
Tipperary.
I Will Try.
I Am Afraid to Go Home In the
Dreaming.

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Make Believe.
Two Little Baby Shoes.
Summertime.
The Corn Is Waving, Annie.
The Lanky Yankee Boys in Blue.
In the Garden of the West.
I'm Starving for One Sight of You.

VAN ALLIN CO.

I'm Afraid to Come Home In the
Paris.
I Miss You Like the Roses Mine
the Rain.
Smart.
Just Because He Couldn't Sing
"Love Me and the World Is
Mine."
When It's Moonlight, Mary Dar-
ling, 'Neath the Old Grape Arbor
Shade.

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Among the Valleys of New England.
Anchored.
When It's Sweet Song.
I'm Longing for My Old Green
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Lento.
On Bunker Hill, Where Warren
Lies.
On the Banks of the Wabash.
The Holy City.
The Little Old Red School-house
On the Hill.
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The Boy Detective.....509 ft.
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Animated Snowballs.....796 ft.
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Theatrical Trunk.....635 ft.
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A Sculptor's Welsh Barmaid
Dream.....690 ft.

ESSANAY.

Michael Strogoff.....1000 ft.
All Is Fair in Love and War.....700 ft.
The Hoosier Fighter.....800 ft.
Babies Will Play.....750 ft.
G. Hoves on.....400 ft.
A Home at Last.....250 ft.

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All Is Fair in Love and War.....700 ft.
Washington At Valley Forge.....905 ft.
Captain.....540 ft.
Way Down East.....1000 ft.
Henry Hudson.....700 ft.
The Showaway.....700 ft.
College Days.....835 ft.
The Banana Man.....290 ft.

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Keobest Racing on Lake St.
.....275 ft.
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Miracles of a Pain Pad.....645 ft.
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A Night with Macquardiers in
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Dream of an Opium Fiend.....345 ft.
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The Good Luck of a Souse.....445 ft.
The King and the Jester.....321 ft.
In the Bogie Man's Cove.....150 ft.
The Knight of Black Art.....371 ft.
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Amateur Acrobat.....541 ft.
The Old Maid's Inheritance.....410 ft.
The Sacrifice.....445 ft.
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Paris".....459 ft.
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The Two Brothers.....872 ft.
Black Princess.....880 ft.
Sleeping Beauty.....984 ft.
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Jim Gets a New Job.....823 ft.
Swedish Dances.....823 ft.
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Departure of the Stage-Coach.—The schoolmarm from the East arrives at a Western town. Is gallantly assisted to the waiting stage-coach by a cowboy.

The Hold-Up.—The cowboy overhears a plot to rob the coach. The stage held up. Passengers compelled to give up their valuables. The schoolmarm held for ransom. The rescue. The cowboy meets the stage-coach. Informed of the hold-up and abduction of the girl. He dashes on after the escaping robbers. Finds the schoolmarm's gloves on the road.

The Robber Quarrel.—They dispute over the possession of the girl. Shake dice for her. The cowboy discovers them. Warns the girl. Mounts his horse and at full speed picks up the teacher. Is off before the astonished gamblers can stop him. He reaches the stage-coach and puts the school-marm aboard.

The School-House.—Children at play. The preacher seeks the hand of the schoolmistress. His rival, the cowboy, appears. Presses his suit. Discomfiture of the minister. Cowboy and schoolmarm go out riding. The cowboy again seeks her hand.

with no better result.

The Schoolmarm's Home.—The preacher calls. Declines the admission for her. Interrupted by a drunken cowboy. The minister dresses as an Indian, to frighten him away. The cowboy bursts in the door and discharges more shots. Makes the frightened minister smoke cigarettes and drink liquor. He then discovers he is a parson. He forces the minister to marry him to the schoolmarm. The ceremony. The cowboy discards his disguise. Is recognized. The girl rushes to his arms and the parson faints.

[illegible]

THE ROBBER'S SWEETHEART (Great Northern Film Company)—Tom, the young captain of robbers, and his sweetheart, Clara, are living in a small cottage in the wood. She is his good spirit. When his wild companions are coming for him, she always tries to dissuade him from joining them in their lawless doings, and she never lets him go till he has promised her neither to kill any human being nor any animal.

One member of the band, the spiteful Jim, is in love with Clara and bores her with his tiresome declarations of love, in fact one day he sneaks away from his comrades, who are just going out plundering, and returns to Tom's cottage in order to make love to Clara, but as she again refuses his brutal caresses energetically, he leaves her, threatening both her and Tom's lives.

His threat soon becomes serious, as he walks straight to the nearest prefect of police, to whom he betrays all his companions and offers to guide the soldiers, who are sent in pursuit of the robbers.

In a hollow way in the wood the soldiers hide themselves while Jim steals away, and when the robbers unsuspectingly come strolling up hill, they plunge straight into the lion's mouth. It now comes to a close fight between the soldiers and the robbers, during which two of the latter are killed by the soldiers' bullets while Tom, after a desperate combat, is fettered and carried away along with two of his companions.

Clara, who in a mortal fright has followed the wicked Jim, unfortunately is too late to warn her friend, but she now catches sight of the fleeing Jim. She lies down behind a tree root in wait for him, and by the time he is quite near to her, she jumps forward and stops him with her revolver. When theascal realizes that he is lost, he turns once more and looks at Clara with a thithfulneas towards her friend, has turned himself into a miserable traitor, but he again fails, for Clara is a good marksman, and her bullet kills him.

Clara now has avenged herself and Tom, who however is lying in the jail upon a bundle of straw with his hands tied behind his back, while the soldiers are keeping watch in the adjoining cell. Clara has a key which she has stolen from the guard who has but the one purpose of releasing her friend. With a basket full of bottles containing narcotics she is admitted into the guard room. The soldiers get drunk. Clara steals the keys and escapes. She never returns to the jail. She is escaping through the guard room but in the street they are discovered by an officer and a soldier, and although Clara attacks the enemy with the courage and wildness of a tigress, she at last must save herself.

At dusk Tom in close custody is carried out into a carriage with his hands still tied behind his back in order to be taken to the prison in town but he does not get as far as that. Clara lying on the highroad behind a heap of stones in wait for the carriage, and when some approaches, she springs forward, mounts the carriage steps, seizes the soldier by the throat, till he has lost consciousness, then she throws him off the carriage and releases Tom, with whom she flees into the woods.

[illegible]

WHEN THE HOUSE RENT WAS DUE (Great Northern film).—The artist painter, Mr. Penniless, is busy painting a portrait of a handsome lady. From the way in which he treats his work it is evident that he is very much in love with his model and that at the same time he is distracted and downcast on account of her being very well off, while he himself is as poor as a church mouse.

His redactions are interrupted by a knocking at the door. Could it be the fair lady? No, it is too early yet. He must just have a look at the intruder through the keyhole. Alas, it is his landlord whom he owes three months' house rent. He is not to be known. He hastily reclimates and resumes his painting. It never occurred to him that the landlord might have a key of his own, by means of which he could open the door, so that Mr. Fumfress is highly astonished when perceiving the landlord's gray head peeping in through the door.

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by the resemblance the two forms praying in the graveyard bear to the statue of the Virgin Mary, and as they rise and leave arm-in-arm, he recognizes his brother and sweetheart, understands that they are married and happy, thinking his death, therefore, unwilling to cause sorrow or trouble to those that are so much to be loved, he turns to the east, heart at heart proud of being able to make such a sacrifice.

BLACK PRINCESS.—A black man of royal blood born in love with the daughter of the general in command of his native country, goes to the high official and asks for her hand. The general, who has his origin entitles him to that honor. His suit being, however, rejected with a smile of contempt for the general, he swears with revengeful pride for the offense on the whole family, and returns to his camp and has a conflict with the black prince, who, loving him deeply and thinking that he wants revenge for an insult, grants him permission to take some of her men to help him, and he sets off with his little armada, enters the private grounds of the general, and, after having waited in ambush for some time, jumps upon the family of his offender as they are returning from a pleasure trip. They are all bound hand and foot, with the exception of the general and his attendant, who are wounded and left alone. After a weary journey the poor female victims enter the native town tied together as slaves, and after being hooded up by the angry blacks they are led into a tent and closely guarded. The dark-complexioned hero is soon seen entering the tent, and the main declares his love to the general's daughter, and she, refusing even to listen to him, he decides on a horrible vengeance. The victim's refusal to love before his people, and after having tied them to torture posts, orders them to renounce their faith in God and worship idols. The victim's refusal to do so, and what he expected they would, orders them to be put to death, but the general's attendant, having followed the ravisher's trail and having been to the black prince the unfaithfulness of her lover, comes to their rescue with the broken-hearted black prince.

The next picture shows the white fugitives fleeing for their lives, closely pursued by the infuriated black man and his tribe. Through great presence of mind on the part of the black prince, however, they manage to put their enemies off the trail, but the efforts of the last hours have proved too much for the frail white women, and they are compelled to stop and rest. The black prince, however, full of courage and determination, well that if help does not come to her prizes very soon, they will be overtaken again by her malevolent love and set to death. The next picture shows a terrible journey, reaches the general's camp, and his daughter's refusal to marry him, and he begs for help. This is granted with alacrity, and the last scene shows a terrible fight between black and white men, the overpowering of the blacks, and the death of the black chief, who is shot before the eyes of his loving but faithless princess.

BLESSING BEAVER.—A beautiful daughter, having been born to the king and queen, the nine most important families of the country are called upon to be godmothers of the child, and as the ceremony takes place each blesses the child with a special virtue or talent. The welfare of the child seems assured, when all at once the oldest, ugliest and therefore forgotten fairy, appears on the scene and, furious at the slight put upon her, she curses the baby princess and predicts that she will be poisoned by the trick of the wood of a bewitching tree. The godmother fairies, however, sooth the grief-stricken mother by telling her that her daughter will not be but only fall asleep, as well as an overbearing tyrant which surrounds her for one hundred years. To avoid this calamity, she orders that every spinning wheel be destroyed under penalty of death, and the king's messenger is seen reading the command.

The next scene shows the grown-up princess closely watched by a stately matron. This trusted servant, however, apparently growing too old for her task, falls asleep, and in a moment the princess is out of her apartment looking for an investigation tour. She comes to a small stairway leading to a woman spinning. Hearing never seen a spinning wheel and there, to her astonishment, finds an old woman to imitate the old dame, but alas, pricking her finger, falls to the ground. Then she is shown on the screen the whole castle in a powerful slumber, the bearded growing up and hiding the castle from view, for thus it must be maintained for one hundred years.

The next scene represents a young and dashing prince going out with his suite for a hunt, and one which they believe to another queen, then the king, the charming princess lived.

We follow the prince through woods and dunes to a thick bush. He calls for help, and an old shriveled man appears who climbs himself on his stick, causes the shrubs and trees to make way, and then appears to the eyes of the astonished curiosity, he reaches to the entrance, the doors opening before him as he enters. In the chambers and halls everything is still and sleep, but he does not stop to think, being apparently

carried along by an irresistible force, until he reaches the bedchamber of the slumbering princess. At sight of this beautiful picture of youth, he falls on his knees, kisses the hand of the sleeper, and as by magic everything in the castle awakes and comes back to life. The last scene shows the prince and princess surrounded by their attendants and rejoicing over their good fortune.

A MEXICAN LOVE STORY (Vitagraph).—This very pretty picture opens with a front view of a rich Mexican home; the house is in the hammock; the wife lounging near him. In the foreground a young native is making love to a poor girl. The wife, who has been watching these smiles at him. He falls in love with her immediately, and walks away, casting glances. Down the road the poor girl meets her lover and tries to win him back; pleads with him with no success. Outside a Mexican tavern are playing cards and mandolins, the wife before allured to dancing to the music. The young lover enters, watches her; she flirts with him. The girl enters, unseen, watches from the rear, is extremely jealous. The young wife and her lover drink and smoke together, and at this time the husband appears and leads his

young wife away, not before, however, a knowing glance being passed between the lovers. Left alone, the young man decides upon a ruse whereby he can see his lady love. He writes a letter for the husband, also a note for the wife, making an appointment. He delivers both, the one for the wife being given to her unseen by the husband. She reads the note and nods "yes" to her lover. Proceeding down the roadway to keep the appointment, the wife is confronted by the poor girl, who accuses her of taking her sweetheart. They quarrel and during the altercation the man under discussion comes upon the scene. The discarded one pleads with him; he refuses, strikes her down and follows the young wife, who has in the meantime walked off with an air of unassuming indifference. As the poor girl is lying on the ground, the wealthy husband passes by and helps her to her feet and is about to go on his way when she tells him of his wife's perfidy. This angers the man and he determines to watch. The following scene shows the young lover reuniting the wife. She appears at the window and they embrace. A noise startles them. The lover hastily departs, and the husband parts the palm leaves directly behind the pair, having seen all. He re-enters the house, takes two

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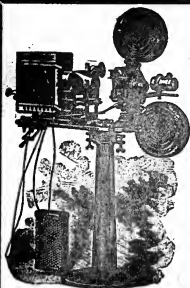
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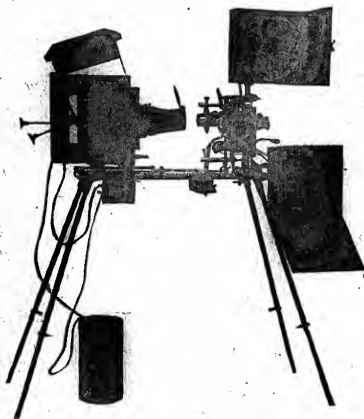
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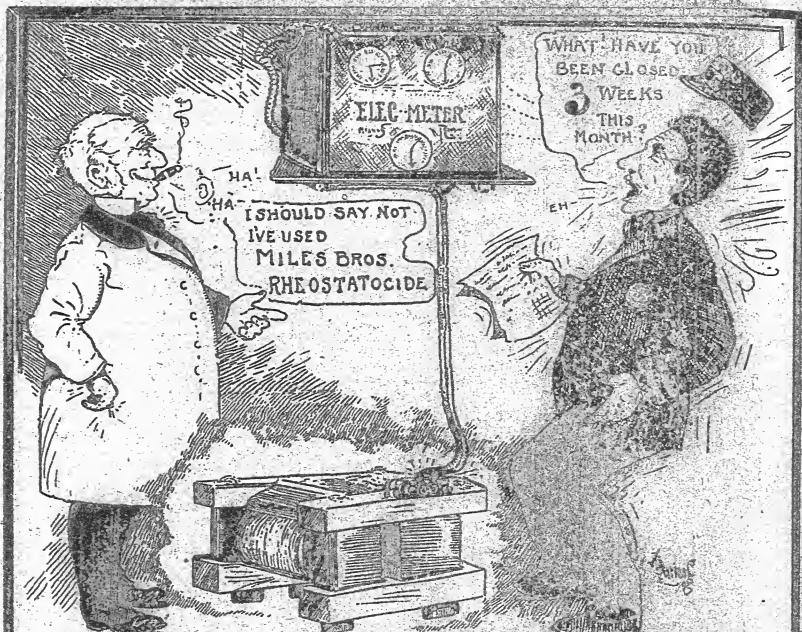
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PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 861 BROADWAY, NEW YORK

Vol. 2., No. 15.

April 11, 1908

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Vol. 2

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No. 15

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MOVING PICTURE WORLD, P. O. BOX 450, NEW YORK CITY.

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Editorial.

The Film Service Association.

The following Chicago renters have signed a requisition to the president of the Association and need another eleven votes to complete the forty necessary to call a special meeting at Chicago. Any member of the Association who is in full accord with the request should copy it out and send it duly signed to Joseph Hopp, 79 Dearborn street, Chicago, who has the matter in hand.

* * *

MR. J. M. CLARK,

President of the Film Service
Protective Association.

By virtue of the right vested in us by the Constitution and By-Laws of the Film Service Protective Association, we, the undersigned, direct you, as president of said Association, to call a special meeting of the Film Service Protective Association to be held in the city of Chicago, State of Illinois, on Saturday, the 25th day of April, 1908, to transact business pertaining to the following:

To review and pass upon any and all business transacted by the Executive Committee of said Association.

To change the By-Laws so as to provide for two additional members of the Executive Committee, increasing the number from five to seven, and the election of the same.

To provide for election of secretary instead of by appointment.

To take steps towards further strengthening the position of the Film Service Association against the Independent exchanges and to devise means and ways to simplify the present complex situation as to the manufacturers, if possible.

SIGNATURES AND VOTES.

Standard Film Exchange.....	1 vote
Globe Film Service.....	2 votes
Twentieth Century Optiscope.....	3 votes
Chicago Film Exchange.....	4 votes
Laemmle Film Service.....	4 votes
Eugene Cline.....	9 votes
Royal Film Service.....	1 vote
American Film Service.....	2 votes
Schiller Film Exchange.....	1 vote
Western Film Exchange.....	2 votes

The sentiment of the Eastern members seems to be that they do not care to spend the time and money just at present to attend another meeting in Chicago. Several have suggested that if the meeting be called it should be held in New York City this time, or at least some point more central than Chicago.

* * *

It is now about two months since the Film Service Association came into existence. There are some people interested in this offspring of the Buffalo conventions of manufacturers and renters who believe that sufficient time has elapsed for it to give some decisive manifestations as to its future. Those who have followed the events of the past month must have realized that scores of contingencies have arisen which demonstrate that to form an association of any kind is one thing, but to perfect it is quite another. Consultation for a few hours and a few strokes of a pen will put it in existence, but only operation and experience can lead to perfection. So we can say that the Film Service Association is still in the creeping age; or, to be more exact, it is still in the experimental stage. At the same time no one can say it is a failure. The truth is that many unconsidered or unforeseen problems have arisen and until they are solved the organization cannot run smoothly. Many of them are in course of solution and promise is made that within another month conditions will present a far more rosy appearance than they do now.

* * *

One of the most perplexing problems the Association has been confronted with is the scarcity of new subjects. Really there is no dearth of new subjects. The F. S. A. have increased their weekly output to fourteen reels a week, and the Independents have on hand sufficient to equal this or to supply any demand. The discontent among the exhibitors was not due to scarcity of film, but irregularities in the releasing of new subjects which are now being rectified. Many customers of the Independent have been found using Association goods. Members of the Association want to know why the Independents must use these films, if, as they claim, they have more than enough of their own. An Association member said to an Independent the other day: "You have nothing on us. I don't know where you get them, but I see you are using some of our films. Now it is one thing or another. You either haven't got the resources you claim or your trade wants our goods."

* * *

It would be interesting to know where the Independents are getting Association films. No one can deny that they are getting and using them, because the Independents openly admit it. In fact, they treat the matter as a huge joke. They enjoy the situation because, as they put it, they are beating the combine. When asked about the truth of the report that the Independents were using films produced by the opposition, an Independent replied that the report was true, but he declined to give

any intimation as to how the films were secured. The Association is cognizant of the situation and is working hard to locate the source of leakage. Efforts in this direction have been partly successful. Enough has been learned to justify the belief that some customers of people in the Association have been exchanging films with customers of the Independents, but thus far exchanges have not been fixed upon any particular parties. In this the evidence is lacking, or appears to be. If the Association people have caught anyone they are keeping it quiet. One Independent man stated he could get any film the opposition puts out. He admitted that he could not get the films as soon as Association people could, but said they all came his way in time and this was perfectly satisfactory to him, as his business did not require first run films.

The Gluck Bill.

There is quite a difference of opinion among the exhibitors as to the merits of the Gluck bill the Assembly at Albany, N. Y., passed for the regulation of moving picture shows. One of the interesting points discussed is the transferring of the license power to the police department. Some exhibitors are very much exercised over this. They claim that now they will be subjected more than ever to petty annoyances by the police. As an answer to this one exhibitor has claimed that the change is a most excellent one because there is also a provision in the new law that no license can be arbitrarily revoked and consequently no exhibitor who is conducting his place within the provisions of the law need have any fear of the police. If this interpretation of the law is correct the Gluck bill puts moving picture places on the same plane with the regular theaters. To revoke a license there must be evidence of violation. In such an event there must be mandamus proceedings before the court having jurisdiction over all such licenses. It is understood that only a Supreme Court Justice can revoke a license. The Police Commissioner issues it, sees that the law under which it is granted is observed and enforced, and sees that whenever licenses are revoked the places are closed and kept closed. That is the extent of his jurisdiction as interpreted by one of the exhibitors who was instrumental in having the law passed.

Public Opinion Against the Exhibition of Morbid Subjects.

The authorities in some Western cities are having laws framed to prevent moving picture theaters from exhibiting films depicting scenes akin to the Collinwood fire. A great deal of sentiment has been aroused against the reproduction of these scenes in towns where relatives of the victims reside. This is one of the main arguments made for the measure. With all due respect for the intelligence of those who take the stand, as well as sympathy for the relatives of the victims, there appears to be considerable inconsistency in the sentiment. It looks as if certain people cannot get out their hammers too soon to get a knock at the moving pictures. The bereaved people who respect the period of mourning would not go to any picture show during that time; and when that period has passed the pictures are out of date. Wherein, then, lies the soundness of the argument? If the advocates of the measure want to be consistent, why do they not include all exhibitions of such pictures? This would bring the illustrated newspapers into the matter and not put all the fight on the shoulders of the moving

picture man, who now has his full share of trouble. It is not likely, however, that he will spend many sleepless nights over the matter. As a rule, all pictures of fires are a frost as money getters. Locally they may draw a little, but when out of the immediate field the exhibitor finds them valueless. Pictures of fires look so much alike that outside the immediate locality where some feature may be recognized it is hard to convince audiences that they are genuine. Faking has made fire pictures unprofitable. There have been several fake subjects of fires on the market, and we are under the impression that the film depicting this school fire where 170 poor, helpless children lost their lives owing to the carelessness of the local health and fire department of Collinwood, is also one of those fakes, not imagining for an instant anyone would be so callous and lacking good taste as to actually photograph for exhibition such a horror for the sake of a few paltry dollars to be gained by exhibiting such gruesome details. On another page we print the sentiment of the authorities in Sandusky, O. The mayor of Youngstown, O., is reported as being in favor of their exhibition. Our own humble opinion is that morbid displays of any kind should not be tolerated. It was bad enough to read about this scene, without having it more vividly portrayed. If any good could result from these pictures by bringing before the local boards the necessity for better school buildings, they might be justified. But even then the exhibitions should be given in private sessions of those bodies, and only adults be allowed to witness them.

Edison vs. Kleine Optical Co.

On another page we publish in full the bill of complaint entered by Edison Manufacturing Company and Kleine Optical Company's answer thereto. The whole will prove very interesting reading in view of the existing strained situation. Of course this does not settle the case; we must wait until the courts have had the pro and con before them, and have rendered their decision thereon. When this will be reached it is difficult to say, because whichever side wins, it will be taken to the higher courts on appeal and may last for another five or six years. In the meantime, what about the poor renter who has signed away his liberty?

Our Visits.

Were it not for the uniform photographic quality we would imagine that there were two firms trading as Pathe Freres, there being such wide difference at time between the quality of the subject or plot. Among their latest issues have been some remarkably clever and interesting films, but we have received several letters complaining of one subject—"The Sacrifice." Very interesting is "The Champagne Industry." "Modern Sculptors" is exceedingly clever and keeps the audience guessing. "The Black Princess" is a pretentious production that should have a long run.

By the way, why can not a specially good film have a long run the same as a good play? We are certain that such a film as "The Cowboy and the Schoolmarm" would draw for some time, judging from the applause it received when shown to crowded houses at Keith's last week. We never saw an audience so affected by a picture show as when the cowboy on the gallop picks up and rescues the kidnapped school teacher. "It is as good as a circus," was remarked on all sides.

Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

CHAPTER VII.—THE SPOT.

The spot should be perfectly round, clear, brilliant white, and should be just as small as possible and cover the picture opening with white light. If you don't get a good picture with this kind of spot there is something wrong with your shutter or lenses. Remember that all light that does not enter the picture opening is light wasted. In other words, the smaller the spot the greater percentage of the available light you are concentrating on the film and, therefore, the clearer picture will be thrown on the screen. But this must not be overdone, else you will have bad light in the corners. The spot edges are composed of the color spectrum—orange, purple, etc.—only its center being clear white, and if the spot be too small these colors will enter the picture opening at its corners. Don't be satisfied with yellow light; it should be clear, brilliant white and anything less will not project the best picture. Yellow light may be the result of several causes; too hard carbons or too weak current, being most frequently responsible. But whatever the reason it may be removed and it is up to you to do it, Mr. Operator. Get a white spot and then keep it as small as possible and get a clear white picture. With direct current when the spot shows a deep purple ring, especially at the top, lamp needs trimming. If spot shows oblong with axis on an angle your carbons are out of line sideways and should be lined at once, since you will not get the best light until they are. Carbons out of line sideways are likely to "sputter" considerably. Many inexperienced operators make the fatal mistake of continually monkeying with the lamp. The light don't suit them and they make a change and then immediately make another and another, etc. Result—they never have good light. Remember this: practically all available light comes from the carbon craters and when a change is made the current must have time to burn the result into the carbon by re-forming the crater before you can tell just what it is going to be anyhow. Don't twist one screw and then, before waiting long enough to see what the result will be when the current has adjusted itself, twist another. Wait a little and give things a chance and maybe you'll surprise yourself by getting really good light some of these days. Another thing: learn to adjust your lamp while *watching the picture*. The really good operator never takes his eye off the picture while it is running. He can tell from his picture just what adjustment of the lamp is required and his practiced hand will make it without aid of the eye. It is the picture that "talks" and you should learn to read the whole story there. In fact, you *must* learn it if you ever wish to be classed as A1 in your business.

THE MACHINE.

A machine should, to receive your approval, possess the following points of excellence: (a) Does it give a flickering picture at normal speed? (b) What percentage of light is cut off by the shutter? (c) Is it constructed of good material, in workmanlike manner and well supplied with oil holes? (d) Are its parts easy of adjustment and removal for replacement? (e) Are parts used by operator (frameup lever, gate latch, etc.) handily arranged for quick manipulation? (f) Does it run smoothly and with little noise? (g) Are its lenses of good qual-

ity and right for your work?—cheap lenses are dear at any price or even as a gift. Always keep your machine well oiled (see oils) and in *perfect adjustment*; but remember that one drop of oil is plenty for any motion picture machine bearing, and two is one too many. The extra amount will only be thrown off, creating a mess and possibly injuring the film. The first thing an operator should do on going on duty is thoroughly clean and oil the machine, examining closely to see there is no lost motion, particularly in the star movement. Even slightly worn bearings should be replaced at once, since all lost motion will inevitably show up on the curtain.

Run the star just as close as it will work without undue friction, yet at the same time work perfectly free. This adjustment is of prime importance and should be made very carefully. The star acts about 1,056 times a minute at normal speed or about seventeen and one-half times a second, so that you may readily see the adjustment must be *right*—not "nearly right," but *right*. This high speed serves to exaggerate every particle of lost motion, while at the same time it prohibits absolutely the least bit of friction or binding. In making this adjustment be very careful that you turn both eccentric bushings exactly the same, else you will soon have the intermittent and cam shafts out of line with each other. This will cause both star and cam to wear on a bevel and will soon ruin them. Test these shafts occasionally with an inside calliper and see that they are in perfect line with each other. In putting in a new pair of bushings (never put in one new bushing without the other one on that shaft is renewed at the same time) be careful to get the cam and intermittent shafts in perfect line with each other. In threading the machines form a habit of invariably running the finger around the inside of picture opening to remove any dust. A grain of dust, the size of the head of a pin, will look like a cobblestone on the curtain. Before threading, set the frame-up lever either clear up or down. This gives the entire range of adjustment and is better than the intermediate position. The gate tension springs are to stop the film instantly, and hold it without vibration, the instant the star stops. These springs control only the short strip of film immediately behind the gate which, by reason of the loop, is too all intents and purposes detached, for the time being, from the rest of the film. No more pressure should be given these springs than will accomplish the above-named purpose, since too much spring tension wears the plate, film, springs, and, in fact, the whole driving gear, very fast as well as causing the machine to run hard. Many operators commit the grave fault of carrying too tight a tension in order to hold the lost motion out of star movement. A tight tension will, of course, do this to a considerable extent, but the practice is pernicious in every way. If you are too lazy to adjust your machine properly, or don't know how to do it, quit and get a position hoeing potatoes, or fanning the fat lady in the sideshow, but don't attempt to compel the tension springs to perform an office the maker never intended they should, to the detriment of the whole machine and the show as well.

Don't be eternally tinkering with your machine. If you have it adjusted and it is working nicely *let it alone*, and when you do make a change be sure you know just what it is you want, and then take time and do the job thoroughly and well. A pint of knowledge mixed with an equal amount of common sense is the most valuable prescription an operator can have and a full jug of it should be kept handy at all times—dose: a swallow before every show.

CONDENSERS AND LENSES NEXT WEEK.

Answer to the Complaint of the Edison Manufacturing Company Charging Infringement of Their Film Patent.

UNITED STATES CIRCUIT CO
Northern District of Illinois,
Eastern Division.

KLEINE OPTICAL COMPANY,
Defendant

[illegible]

OFFIELD, TOWLE & LINTHICUM.
Solicitors for Complaints
FRANK. L. DYER,
Of Counsel

No. 3,730, dated March 6, 1890, to Mortimer Evans.
No. 1,139, dated March 6, 1890, to Spencer & Kneib.
No. 2,065, dated August 10, 1891, to Bonelli & Cook.

FRENCH LETTERS PATENT.

L. A. Ducor. No. 61670, dated March 1, 1894; and certificate of addition thereto dated December 2, 1894.
R. Schlotterhoss. No. 154,972, dated April 19, 1893.
E. J. Marry. No. 208,612, dated February 12, 1894.
W. Donisthorpe and W. C. Crofts. No. 200,174, dated October 23, 1890.
E. J. Marry. No. 231,206, dated June 29, 1893.
Bomly. No. 218,850, dated February 12, 1894.
G. Dumeay. No. 233,537, dated October 10, 1893; and certificate of addition thereto, dated December 10, 1893.
Gossart. No. 233,806, dated May 5, 1894.
Lumiere. No. 245,052, dated February 13, 1895; and certificate of addition thereto, dated December 10, 1895.
Werner. No. 248,254, dated June 13, 1893.
No. 249,678, dated March 29, 1895.
Charles Emile Reynaud. No. 194,482, dated December 1, 1893.

GERMAN LETTERS PATENT.

No. 26,620, dated April 15, 1893, E. Schlotterhoss.

BELGIAN LETTERS PATENT.

Henry Dumont. No. 11,180, dated July 3, 1891.

PRINTED PUBLICATIONS.

The official publications printed and published by the United States of America, by the Kingdom of Great Britain and Ireland, by the Republic of France and by the Empire of Germany, containing the specifications of the various patents above named, as existing prior to the alleged invention by Edison, of the alleged improvements described and claimed in said reissued letters patent No. 12,192.

An article entitled "Instantaneous Photography," contained in the "Scientific American Supplement" for May 27, 1882, No. 304, p. 5,328, published at New York in 1882.

An article entitled "The Photographic Gun," contained in the "Scientific American Supplement" for June 10, 1882, No. 336, p. 5,351, published at New York in 1882.

An article entitled "Amateur Photographers," contained in the "Brooklyn Daily Eagle" of June 14, 1888, daily newspaper published at Brooklyn, N. Y.

An article entitled "A Startling Optical Novelty," contained in "The Optical Magic Lantern Journal and Photographic Enlarger" for November 16, 1888, p. 44, published at London, England, in 1889.

An article entitled "Le Fusil Photographique," contained in "La Nature" for April 22, 1882, No. 464, pp. 326, 330, published at Paris, France, in 1882.

An article entitled "Photographic Camera," contained in "The Optical Magic Lantern Journal and Photographic Enlarger" for April 1, 1890, published at London, England, in 1890.

An article entitled "The Camera for Taking Two Photographs a Second," contained in the "Scientific American Supplement" for April 1, 1890, No. 746, page 11,921, published at New York, N. Y., in 1890.

An article entitled "The 'Photographic Gun' for 1890," vol. 34, pages 157-159, published at London, England, in 1890.

An article entitled "The 'Bolta Telegraphica,'" contained in the "Scientific American" for August 13, 1887, page 102, published at New York, N. Y., in 1887.

An article entitled "La Chrono-Photographic," contained in the "Revue General des Sciences" issue of November 15, 1891, published at Paris, France, in 1891.

An article entitled "L'enseignement par les Jeux," contained in "La Nature," No. 448, of December 31, 1891, pages 71 to 73, published at Paris, France, in 1891.

An article entitled "Le Praxinoscope a Projection," contained in "La Nature" for November 4, 1892, pages 337 and 338, published at Paris, France, in 1892.

An article entitled "Description of a New Optical Instrument Called the 'Stereoscope,'" contained in the "British Association Reports, Proceedings of the Royal Society," vol. 11, of 1890, pages 70 to 73, published at London, England, in 1890.

An article entitled "Maybridge's Zoetrope," contained in the "Scientific American," vol. XLIII, No. 23, June 5, 1880, page 353, published at New York, N. Y., in 1880.

An article entitled "The Electric Tachyscope," contained in the "Scientific American," vol. LXL, No. 29, September 16, 1896, pages 303 and 310, published at New York, N. Y., in 1896.

An article entitled "The Zoetrope," contained in the "Scientific American Supplement," vol. VIII, No. 188, August 9, 1879, page 2991, published at New York, N. Y., in 1879.

An article entitled "The Attitude of Animals in Motion," contained in the "Scientific American Supplement," vol. XLII, No. 263, July 29, 1889, pages 3,469 and 3,470, published at New York, N. Y., in 1889.

An article entitled "Mr. Maybridge's Pictures of Animals in Motion," contained in the "Scientific American Supplement," vol. XIII, No. 317, January 28, 1882, published at New York, N. Y., in 1882.

An article entitled "Locomotion of Animals Studied by Photography," contained in the "Scientific American Supplement," vol. XXXI, No. 784, January 10, 1891, published at New York, N. Y., in 1891.

An article entitled "Anachrona's Motion Pictures and the Stroboscopic Disk," contained in the "Philadelphia Photographer," vol. XXIV, of 1887, pages 329 to 330, published at Philadelphia, Pa., in 1887.

An article contained in the "Scientific American Supplement," vol. XIII, No. 336, for June 10, 1882, pages 5,531 and 5,532, published at New York, N. Y., in 1882.

An article contained in the same publication, vol. XXIII, No. 579, for February 5, 1887, pages 9,250 and 9,251, inclusive.

An article contained in the same publication, vol. XXXI, No. 580, for February 12, 1887, pages 9,252 to 9,253, inclusive.

An article contained in the same publication, vol. XXXI, No. 784, for January 10, 1891, pages 12,538 to 12,539, inclusive.

An article contained in the "Scientific American Supplement," vol. LVI, No. 7, for August 13, 1887, pages 102 and 103, published at New York, N. Y., in 1887.

An article contained in "Comptes Rendus," vol. 94, of 1882, pages 909 to 911, inclusive, published at Paris, France, in 1882.

An article contained in the same publication, vol. 107, for October 29, 1888, pages 677 and 678, inclusive.

An article contained in the same publication, vol. 111, for November 5, 1890, pages 626 to 629, inclusive.

An article contained in Wilson's "Quarter Century in Photography," page 463, published at New York, N. Y., in 1891.

XVI. This defendant, further answering on information and belief, says that said reissued letters patent No. 12,192 are void and of no force and effect for the reason that the said Edison was not the original inventor, creator or discoverer of the alleged improvement therein described and claimed, or of any substantial and material parts thereof, and that the same was known and used by others prior to said invention, and that this defendant prays leave to set up by an amendment to this answer when it shall have ascertained the same.

XVII. This defendant, further answering on information and belief, says that said reissued letters patent No. 12,192 are void and of no force and effect because the alleged improvement attempted to be patented thereby did not, at the date of the said reissued letters patent, or at the date of the said original letters patent, or at the date of the said alleged invention thereof by the said Edison, involve or require invention; that in view of the state of the art as it existed at that time it did not require the exercise of inventive faculty to devise and produce the devices described and claimed in said reissued letters patent, but merely the exercise of mechanical skill; and that the said reissued letters patent did not produce any new and useful result not already known to others and already in common use by others skilled in the art of photographing and reproducing representations of objects in motion.

XVIII. This defendant, further answering on information and belief, says that the reissued letters patent here in suit are invalid for the reason that the same were unlawfully and fraudulently obtained and procured during the proceedings in the Patent Office for the said reissue, the said Edison claiming in said reissued letters patent more than he was entitled to claim, and claiming an invention which was not included in the said original letters patent, the said reissued letters patent being an unauthorized expansion and enlargement of the said original letters patent in the Patent Office with the object of covering improvements made by others subsequent to the date of the application for the said original letters patent and development of the art subsequent to the date of the application for the said original letters patent.

XIX. This defendant, further answering on information and belief, says that for the purpose of deceiving the public the description and specification filed by the said Edison in the Patent Office in connection with his said application for reissued letters patent in suit was made to contain less than the whole truth relative to his alleged invention or discovery, and also for the purpose of the said application described and claimed an article of which the said Edison was not the first, original and sole inventor, and that the said reissued letters patent are therefore null and void.

XX. This defendant, further answering on information and belief, says that the portions of the bill of complaint that in material and necessary to answer, denies the defendant of the same, and that the same are not true, and that he heretofore answered unto; and it prays the same benefit of the several matters and things heretofore alleged and set forth, as if by reason thereof it had answered and had prayed to the said bill, and it prays the same be dismissed with its reasonable costs and charges herein most wrongfully sustained.

KLEINE OPTICAL COMPANY.

RECTOR, HIBBEN & DAVIS, By George Kleine, President.
Solicitors for Defendant.
KERR, PAGE & COOPER, Counsel for Defendant.

County of Cook, Ill. ss.:

I, George Kleine, being duly sworn, depose and say: I am President of the Kleine Optical Company, the defendant above named. I have read the foregoing answer and know the contents thereof, and the same is true of my own knowledge, except as to matters and things therein alleged to be stated on information and belief, and as to those I believe it to be true.

(Signed) GEORGE KLEINE.
Subscribed and sworn to before me
this 2nd day of April, 1908.
WILLIAM B. ERWIN,
Notary Public, Cook County, Illinois.

PICTURE MACHINE PERMITS IN BOSTON, MASS.

At last Saturday's meeting of the Insurance Exchange the Executive Committee recommended the adoption of the following permit and warranties for risks specifically rated with charge for approved moving picture machines.

For risks specifically rated with charge for same. In consideration of the compromise by the company with the hereinafter named warranties, permission is hereby given to operate a moving picture machine in the building described in this policy.

The warranties of this permit are as follows: That no claim shall be made for loss or damage to the picture machine, its parts or the films, unless such picture machine or the films are specifically mentioned as included under this policy.

Second—That no additions to or changes in the construction of the booth, or in the installation of the machine, shall be made without notice to, and written consent of, this company endorsed hereon.

Third—That all films, except while in actual use in the machine, or while being rewound, shall be kept in tight-fitting covers. Separate boxes to be provided for each film.

Fourth—Smoking to be prohibited in booth.

Chats with the Interviewer.

SAVING ELECTRIC CURRENT.

An interview with Mr. Herbert Miles, of Miles Brothers, on the effect of current-saving devices upon the profits of the moving picture exhibitor.

Question: Mr. Miles, next to your rental department, what do you consider the most important department of your business?

Answer: From the moving picture exhibitor's standpoint, I consider our Rheostatocide department the most important at this particular time.

Question: Why do you say at this particular time?

Answer: Because at this particular time all moving picture exhibitors should be making every effort to save money on their operating expenses.

The reasons for this enforced economy are far-reaching. The public's unceasing demand for better moving picture productions has compelled the manufacturer to spend more and more money in bringing about this result. This, combined with the Edison Company's demand for a royalty under their patents, compelled the manufacturer to charge a higher price for his films; these higher prices necessitated the renting exchanges fixing their schedule rates higher than formerly; in order to offset this, the exhibitor must get an increased patronage, due to better pictures, or he must economize on his operating expenses. If he does not do one of these two, he will certainly see his profits dwindle down, and may have to give up his exhibiting business entirely.

Question: Your statement indicates that you have given this subject considerable study?

Answer: Naturally so, for we have made this our only business for the past ten years.

For the last ten years we have done nothing else but think, dream, eat, walk, talk and sell moving pictures; if you know what that means.

Question: Then you think your Rheostatocide is a great adjunct to the moving picture business?

Answer: Why, man, the only reason every exhibitor in the world using alternating current hasn't one of these machines is due entirely to his ignorance of its existence, or what it will accomplish.

Question: What is the greatest saving your Rheostatocide has ever effected?

Answer: In actual dollars and cents, the difference between \$800 and \$1600, or a saving of \$84.00 in one month.

Question: Where was this?

Answer: At one of the New York theaters owned by the Hub and Comedy Theater Company, which company controls theaters in twelve cities throughout the United States. Here are our bills which the treasurer of the company has given us to use as an advertisement for our Rheostatocide. You will note that in the month of December, of this year, their bill for electric lighting was \$1600 with the direct current. At my personal solicitation, the Hub and Comedy Theater Company had the alternating current put into this house with the result that their February bill was but \$7800; this, you will see, shows a saving of over 50 per cent. on their total lighting expense, or about 65 per cent. on the current used in the machine.

Question: What feature of your machine do you consider most important, next to the great saving it makes?

Answer: One of the principal advantages, now that Summer is approaching, is the elimination of all heat. By actual test in the New York laboratories, there was a difference of nearly three hundred degrees in the heat of the underwriters' approved rheostat and one of our Rheostatocides. This amount of heat makes an operator's room absolutely unbearable for the operators, and throws out an immense amount of heat into the house which requires an extra expense for ventilating fans during the Spring, Summer and early Fall.

Question: On some of your first machines did you not experience some difficulty in eliminating the humming noise?

Answer: No, the difficulty was due entirely to those who installed our machines not following our directions closely. They did not screw down the thumb screw securely enough. For this purpose it is necessary to use a pair of pliers, instead of depending upon the hand alone.

Question: There seems to be an impression among many inquirers who have written us that with your Rheostatocide you would require an ordinary rheostat?

Answer: We are at a loss to understand why this impression should be entertained for our advertisements all distinctly state that with one of our Rheostatocides installed, all expenses for the old style of rheostats, like renewing of coils, terminals, etc.,

are absolutely eliminated; in fact, all expenses for lugs, blown fuses and numerous other little expenses connected with the use of such high voltage, dependent upon the ordinary resistance, are all done away with.

Question: Do you guarantee that an exhibitor will obtain with one of your Rheostatocides using alternating current, a picture as good as with the direct current?

Answer: We guarantee with our Rheostatocide and alternating current to get a clear white, snappy picture, and a very much better one, in many cases, than with direct current. Our Rheostatocide steadily alternating current to the equal of any direct current.

Question: Is there any other machine now on the market which you consider a rival to your Rheostatocide?

Answer: Positively no.

Question: Your advertising manager seems to have gone out of his way in our last week's issue to rap a certain current saving device. Why was this done?

Answer: So far as I know, I believe this is the first time that we have ever noticed in our department any competitor in any branch of the moving picture business. This might be considered a compliment to the competitor, were it not for the fact that our only reason for doing so was due to this "expert's" methods. He seems to be more of an expert at dictating letters knocking other current saving devices than he is in proving the value of his own. Many of our customers throughout the country send in letters to us received from this "expert" in which he states that the Rheostatocide had been condemned and was not permitted to be used in New York City.

Question: Is there no truth in his statement?

Answer: I am surprised at your asking such a question, when many weeks ago I showed you a letter from the New York Board of Fire Underwriters approving our device, and practically recommending its use. I believe our advertising manager is reproducing this letter in your issue this week.

Question: This being true, it would seem as if you would have some legal action against the "expert"?

Answer: We have instructed our attorney to start a damage suit for \$20,000, but inasmuch as there will be little chance of collecting any judgment, about the only thing we can expect to gain by such proceedings is a little cheap advertisement.

Question: Have you started any suits for infringements of your patent rights on your Rheostatocide?

Answer: Yes; three.

Question: Upon what do you base the most of your claim for protection?

Answer: Our patents cover sixteen different claims. These claims are the result of years of experimenting with absolutely every form of choke coil, or other device that could be used for this purpose; naturally, in making up his application for patents, the inventor of the Rheostatocide included every form with which he had experimented, consequently, any form, even though it were different from our Rheostatocide, will be vigorously contested if covered by our original claims.

Question: Why have you refused to allow your patent papers to issue up to this time?

Answer: For the reason that we have applied for the same protection in twelve foreign countries, and do not want our American patents to issue before we have been granted patent rights in these foreign countries.

Question: Have any of these foreign patents been granted?

Answer: Yes.

Question: Are you selling any machines in Europe?

Answer: Shipped two hundred last week, and just closed with one large London concern for the exclusive agency for Great Britain.

Question: I notice you are advertising the Rheostatocide for \$7500, cash, in order. What is the meaning of this cut from your original price of \$10000?

Answer: That offer was made only to the first purchaser in each city or town, and was done to secure a quick installation of our machines all over the country before a lot of cheap imitators could get their inferior apparatus installed to the permanent detriment of our Rheostatocide. You know the old adage that a burned child fears the fire. Wherever one of these inferior machines has been installed it has taken us just twice as long to convince the exhibitor that our machine is all we claim it to be.

Question: Then you have replaced other saving devices with your Rheostatocide?

Answer: In over a hundred cases.

Question: What is the principal fault you found with those you replaced?

Answer: They were, for the most part, the cheapest form of the choke coil, having been constructed by wild electrical ambitious operators and others who simply sought to accomplish

results long enough to get the exhibitor's money. After that the apparatus would go to pieces, or fail to give satisfactory results.

Question: We believe you claim your device is indestructible?

Answer: We are willing to guarantee them so.

Question: Why is this?

Answer: One of the secrets of preparing our Rheostatocycle for the market consists of the impregnating process, during which the principal parts of the device are subjected to a heat of 320 degrees. Inasmuch as heat is the only thing that could really destroy our device, it being in all other respects perfectly made, you can readily see that our Rheostatocycle should last a lifetime and longer.

Question: How do you back up all your guarantees?

Answer: By refunding the purchase price in every case where our machine fails to make good.

Question: Have you ever had to refund, in any case?

Answer: Never.

MR. A. C. BROMHEAD, OF GAUMONT & CO.

From an interview in the *Kinematograph Weekly* by Mr. Bromhead, who recently spent several weeks in the States. Without denying that the situation was a serious one, Mr. Bromhead thought that the Biograph Association of Licensees would be able to hold its own. The promititude with which the Biograph Company and the European makers had come to an arrangement, had, he thought, somewhat disconcerted the Edison party. Mr. Bromhead pointed out that apart from the fact that the Edison patent was not a practicable one—the Edison Company themselves using another camera—Edison's claim that he was the originator of living pictures was an absurd one, a number of patents having been taken out in various countries previous to his application.

All cameras, including that used by Edison, employed the Latham loop patent, and if the Edison Company fulfilled their threat to take action against exhibitors using "unlicensed" films, the Biograph Company would make an effective answer by proceeding against the Edison exhibitors under the Latham patent.

Questioned concerning the action which it was suggested might be taken against the Edison party as a combination in restraint of trade, Mr. Bromhead pointed out that a combination based on a patent was not illegal under the Sherman Anti-Trust Law, so that such action could not succeed.

The rumor that European films were being detained at the Customs House, New York, probably arose, he suggested, from the fact that some firms to whom a large amount of film had been consigned were not financially strong enough to pay the customs dues. As a matter of fact, it was rumored that the Edison party had approached the Customs officials suggesting that the duty on foreign films should be raised to a figure which would in effect make their importation impossible. Any such proposal would have to be approved by Congress, a process which would take some years, if it were successful at all, which was doubtful, general opinion in America at the moment being against a high tariff.

Mr. Bromhead told us that attempts were being made to stir up trouble between the "independents." As an illustration of this it was said that the object of his own visit was the opening of a branch office and the removal of the agency from the Kleine Optical Company, a statement for which, we need hardly say, there was no foundation.

Mr. Bromhead thinks the general conditions of the living picture trade in America most hopeful. The "store" shows are immensely popular, there being 600 in the State of New York alone, while even the smallest town has quite a number. In Rochester, N. Y., for instance, Mr. Bromhead visited six of these places, on one night, and although the snow was thick on the ground and the thermometer was at 22 degrees below zero they were all packed.

Generally speaking, a good picture is shown at these store shows, which give a twenty minutes show for 10 cents (5d.), consisting of two artistes, pictures and music. The latter is frequently provided by a kind of "one-man-orchestra"—one man working several instruments.

Mr. Bromhead, however, found the best shows of all in Montreal, Canada.

We asked Mr. Bromhead if he thought the popularity of the 10 or 5 cent theater was a phase of the business which would pass. He replied that to a certain extent he thought the store show would give place to larger halls giving a longer show, on the lines of those in the French towns, but the best of the store shows would be permanent. They gave a good show for the money and one which appealed to people with limited leisure.



GATE RECEIPTS DONATED TO NEEDY PORT CLINTON FAMILY.

Port Clinton, Ohio.—A poor family by the name of McGowan has just had part of its burden lightened through the kindness and charity of some of Port Clinton's people. Sunday it was announced in all the churches that on Tuesday Mr. Fredericks, of the moving picture show, would give the day's proceeds for the benefit of this family. On Tuesday the good people of the town attended the show, and those who couldn't go bought tickets. At the end of the day's performances the proceeds amounted to \$98.50, and enough was added to this to make it an even \$100, which was placed in one of the banks to the credit of Mrs. McGowan.

FORT DODGE MEN TO ERECT NEW THEATRE BUILDING.

Fifteen representative business men of the city have formed a stock company for the purpose of erecting a new theater building at Nos. 22 and 24 South Eighth street. The building will be fifty-six feet in length, will have a frontage of fifty feet, and a seating capacity of between 500 and 600.

The structure will be built of concrete blocks, and it is expected work on the same will be started at once, so as to be ready for occupancy within a month. The best of vaudeville and motion pictures will be presented. A meeting of the stockholders was held, E. H. Peschau being elected president; R. M. O'Connell, vice-president; F. C. Minogue, secretary, and C. B. Smeltzer, treasurer.

A NEW PLAYHOUSE FOR PEORIA.

The remarkable and growing popularity of the motion picture show as a means of public entertainment is well demonstrated by the fact that on the first of May Haymarket and the Olympic, two of the foremost vaudeville theaters of Chicago, are to be given over to this class of entertainment. There has been a growing demand in Peoria for this style of diversion, but up to the present time the picture theater, as known in Chicago, New York and the metropolis of the country, has not been seen here. It has remained for the Lyric Amusement Company to inaugurate the advanced film show in the Distillery City, and with the opening of the new Lyric Theater, at 231 South Adams street, next Saturday, Peorians will have a place to go where the latest motion pictures from the leading film houses of the world will be shown.

THE NEW PLAGIARISM.

Theatrical producers and playwrights seem to have a substantial grievance. The "moving picture" has invaded their province, humbly but effectually. The five-cent theater, it is declared, is taking the fine edge off the appetite of the American public for real plays by sure enough actors.

When a play proves itself successful an imitation of its scenes is recorded in the usual way for the kintoscope.

Some theaters are so enterprising as too buy the poster lithographs of the original "show," which, it is strenuously maintained, deceives the groundlings into the belief that they are seeing the "real thing." But there is worse than this. "Talking machines" are supplied with the words of the play, and the imitations of pantomime are wiped away. Considering the price of admission, this makes an irresistible compromise or substitute.

The Supreme Court has recently taken a strict position as to the copyright laws dealing with musical disks, which were held not to be an infringement of the composer's or music publisher's rights. It is plain that the laws need amendment, that they extend protection to them and to the playwright and theatrical producers. As to the injustice of the use of the artist's creation and the producer's enterprise without consent and compensation there can be no question. If it is public policy to protect the author from plagiarists, it is public policy to protect him from new forms of invasion.—Chicago Tribune.

FROM GRAVE TO GAY, FROM LIVELY TO SEVERE.

A correspondent writes: "In our town there are three shows. Two of them are running the Passion Play and the other the 'James Boys in Missouri,' described as 'the most sensational picture ever seen. Surely this is the limit!'"

SOME FILMS TOO SPORTY.

Westfield, Mass., March 31.—The introduction of several films of a sporting character into the stereoscopic exhibition of Tissot's famous pictures of the "Life of Joseph" caused a commotion at the First Congregational Church Sunday evening. There was a large attendance of church people to witness the pictures and they were being greatly appreciated and enjoyed. Suddenly a moving picture of a horse-race flashed on the screen. The film was upside down and at first the people in the audience did not realize what it was. When they grasped the situation there was a murmur of disapproval, and the horse-race came to a speedy finish.

The worst was yet to come, for, just before the finish of the pictures, a cock fight was depicted. This also came to an abrupt ending when the mistake was realized. How the sporting films became mixed with those of a religious nature the picture operator could not determine.

CHILDREN MUST LEAVE THEATER.

The proprietors of the five-cent moving picture shows in Lockport must discharge all children under sixteen years of age whom they are employing, according to the dictum of Police Justice Ernest.

Judge Ernest had his attention called to the fact that girls of tender years were selling tickets, playing the piano, etc., in these shows, and he advised the managers to file a State law against this, which provides that children under sixteen shall not enter a theater or amusement place unless accompanied by parents or guardian.

CAMPAIGNING ON THE MOVING PICTURE.

The moving picture shows have gone Republican, or are going Republican in a few weeks. They have instructed for Taft from Maine to Tennessee, and will soon be canvassing in his favor on their many canvass sheets on the various stages.

This was expected. It was like a bomb thrown into the ranks of the American citizen. Of course, they expected the White House to root in Taft's favor; they had a sneaking idea that Kansas would do something out of the ordinary by getting a crush on Taft, and they had a feeling that Oliver-Austin would give him an honorable mention, but when the moving picture fell into the Taft band-wagon they felt like a wall flower in a political ball.—Knoxville (Tenn.) Sentinel.

MICHIGAN TO LICENSE OPERATORS.

For the purpose of better safeguarding the lives of the many patrons of the five-cent moving picture shows in the city of Grand Rapids, an important resolution will be offered in the Council by Alderman Eugene Smith. It provides for the examination of all moving picture machine operators in the city, and will also carry with it provisions for compelling such operators who successfully pass such an examination to pay a stipulated license yearly or monthly.

Alderman Smith purposes to have the operators who fall beneath the ban of his resolution to stand a test before Electrical Inspector George Cotton before they are permitted to enter the operating room of any theater and manipulate the reels of machines which furnish the pictures for such theaters.

"I believe that my resolution is well timed," said Alderman Smith. "It not only will further safeguard the lives of the patrons, especially the women and children, but will reduce the danger of fire and carelessness on the part of negligent or incompetent operators who little realize the number of lives that are dependent upon the successful manipulation of the machine. A flash or ignition of a film through carelessness might cause a panic in any one of the theaters. With a competent operator, who has passed this rigid examination, the danger will be greatly reduced."

"The amount of the license will be left in the hands of the Ordinance Committee, which will draft a measure to cover the provisions recommended in my resolution."

Manager A. J. Gilligham, of the Vaudeville Film Exchange, stated that such a measure was a long time in coming. "It will reduce not only the danger to the public from fire but will in a measure protect theater managers from having

in their employ incompetent operators who might, in a moment of carelessness or through lack of forethought, cause a fire which would result in a disastrous blaze and probably cost several lives."

STOPS PICTURES OF "MERRY WIDOW."

Henry W. Savage has obtained an injunction from Judge Lacombe, of the United States Circuit Court, restraining the Kalem Company from manufacturing and selling films representing "The Merry Widow," and restraining Miles Bros., Inc., and all other concerns in the Film Trust from using and exhibiting such films.

Mr. Savage, through his attorneys, Fromme Bros., has obtained a number of injunctions restraining managers from producing unauthorized versions of "The Merry Widow" upon the stage, except upon the payment of royalties, but this is the first attempt ever made to restrain a pictorial presentation of an opera or play. The present injunction was obtained largely upon the affidavit of Madison Corey, Mr. Savage's representative.

Mr. Corey says that the Kalem Company has manufactured films 1,000 feet in length, purporting to be a "reproduction of 'The Merry Widow' as done by an original Viennese cast." This Mr. Corey says is false, the truth being that local actors and actresses gave a performance of "The Merry Widow" before the company's camera without the consent of Mr. Savage. The affidavit states that the Kalem Company arranged with Caroline Froehlich, of Third avenue, for a special performance, at which the photographs were made. The films were sold to Miles Bros., Inc. and others, and have also since been used in moving picture shows in many large cities.

Fromme Bros., in behalf of Mr. Savage, asked for an accounting from the Kalem Company, and that the films contracted for by them of Miles Bros., Inc. and others, and the trust called the Film Renting Association, be surrendered to the court.

FILMS STOLEN IN PHILADELPHIA.

The Philadelphia police suspect that the burglars who robbed the Philadelphia Theater Supply Company, at No. 47 North Tenth street, of \$10,000 worth of moving picture films were inspired by hatred of the new trust which controls the nickel shows throughout the country by reason of its monopoly of the picture supply. The only objection to the theory is that the burglars also made a big haul of fountain pens.

The police believe that the burglars broke into the houses adjoining the picture place in an attempt to cover up the real motive of their crime. But none of the detectives investigating the case has been fooled by the attempts to make it appear as the work of a professional burglar. Many circumstances show that it was the work of bungling amateurs and of men who were thoroughly familiar with the moving picture business and trade conditions.

The Film Service Association refuses to supply films to the show places which use independent products, and the burglars who broke into the Film Exchange yesterday morning stole only trust films, ninety-five rolls, valued at \$110 a roll. The burglars, furthermore, selected only the latest films, and scorned 125 other rolls which antedate the enforcement of the Trust rules, and are in free circulation throughout the country.

No attempt was made to force open the cash drawers, nor was a single lens stolen from a glass case in the storeroom. All these circumstances satisfy the detectives that some Trust employee with a grudge has made a bold attempt to enrich himself at the expense of the Trust, and at the same time supply its competitors with ammunition for a few years' hard fighting. As soon as the robbery was discovered a description of all the lost films was sent to every city of importance in the country, and the copyright law will be invoked wherever the stolen films are shown without authority.

Lieutenant Barry, who with Special Policemen Lynch and Mulhern, of the Sixth District, investigated the robbery yesterday, was amazed at the industry and patience of the amateur burglars who worked with nothing but an auger. With this simple tool the robbers first bored seventeen holes in a door leading from Cuthbert street into the yard of No. 45 North Tenth street. Expert burglars would have drilled only one hole and then sawed out the rest of the wood. But these lawbreaking robbers drilled another twenty-three holes in the door leading into the rear storeroom of No. 47 North Tenth street. The holes were so close to one another that

they then took out a square foot of wood in the door. The burglars then took out the ninety-five film rolls, which weighed about 300 pounds, and must have been taken away in a pushcart or wagon. They made a fine selection of films, as most of those stolen had never yet been shown publicly.

SUSPECTED OF FILM ROBBERY.

On suspicion of being implicated in the theft of several thousand dollars' worth of moving picture films from the Electric Theater Supply Company, at 47 North Tenth street, Russell Johnson, eighteen years old, was held in \$500 bail by Magistrate Gallagher, April 1, for a further hearing, to enable the police to get additional witnesses.

THE PICTURE SHOW.

In renewing his subscription to the Moving Picture World Mr. Jack Sands, of the Palace Picture Company, Roseville, Ohio, writes an amusing letter complaining that their patrons have the habit of sitting out two or more shows and wonders if shows in other towns are bothered in the same way. Incidentally he drifts into rhyme, which he dedicates to the waste-basket, but which is so good that we publish it.

MEET ME DOWN AT THE PICTURE SHOW.

Meet me down at the picture show,
That's the place where the crowds do go.
Old and young and short and tall,
Happy and "sassy," one and all.
Only a dime or a nickel a seat,
To listen to songs by singers sweet,
See good pictures and vaudeville,
Forget all your troubles and "laugh to kill."
Don't you know that song is a New York "hit?"
And the moving pictures are really IT.
The picture makers are up to snuff,
They are putting out some "candy-stuff."
Off they go, with an encore loud,
While the curtain drops to a well-pleased crowd.
"What, goin' to stay for another show?"
"Sure Mike, indeed you ought to know!"
Get the whole of your money's worth,
If folks do say you 'want the earth."

Stay 'till you're tired of vaudeville,
And of songs and pictures you've had your fill.
Don't be a chump and get up too soon
To oblige poor sinners in "standing room."
Then at the restaurant a sandwich eat,
And in parting, ask "Where shall we meet—
At the club, next night?" Bill answers, "No—
Meet me down at the picture show."

JACK SANDS, Roseville, Ohio.

THE COLLINWOOD FIRE PICTURES.

Legal Contest Over Their Exhibition in Sandusky, O.

The entire legal machinery of Sandusky, O., was put in motion last week to prevent an attempt to exhibit at the Grand Opera House the pictures of the Collinwood fire horror, an exhibition which the mayor had prohibited. William Bullock, of Cleveland, manager of the American Amusement Company, producing the pictures, came to make the fight. He had contracted for the theater and he planned to enjoin the mayor and Chief Weingates from interfering with the exhibition.

When the petition was filed Judge Reed declined to issue a restraining order without a hearing. He said he did not wish to be hasty in restraining city officials from doing what they considered to be their duty.

In the petition Mr. Bullock declares that the exhibition is purely historical and moral in tone, not morbid, and will not offend the public sense of decency. He says the pictures are used to illustrate lectures, which are instructive, and says he went to great expense to prepare to give the exhibition here. The authorities, it is alleged, wilfully interfered to stop the show, instructing the police to prevent it being given, and will cause him great loss.

In his argument, Attorney Ramsey reiterated the claim that no gruesome scenes are to be shown. He said the newspapers had printed pictures of the horror, and he considered the exhibition perfectly legal.

Solicitor Fiesinger pointed out that the Grand Opera House has no license. This phase of the question, together with the others raised, is yet to be passed upon.

Solicitor Fiesinger found that the city has no ordinance bearing directly upon the matter, and, under the circumstances, he would not advise that arrests be made. Steps were at once taken, however, to meet the emergency, and a special meeting of the Council was called. At this meeting a resolution was adopted, expressly prohibiting the exhibition, and authorizing the mayor or acting mayor to use the entire police force of the city, if necessary, to enforce the provisions.

Indications were for a clash. Bullock was in conference with Attorneys Ramsey & Williams, and a petition had been prepared to present to Judge Reed. Chief Weingates was prepared, and a copy of the resolution of Council was ready to be served upon Manager Hanson or Bullock. Manager Hanson declared that he was not a party to the controversy, and that it was entirely in Bullock's hands.

The mayor found that the theater license for the Grand had not been paid, although it was due January 1. The police were accordingly instructed to permit no show or exhibition to be given without a license, and it was certain that arrests would be made if an attempt were made to put on the show. In fact, affidavits were in readiness.

At the same time Mayor Molter took up with Solicitor Fiesinger and councilmen the matter of passing an ordinance regulating moving pictures, so that the city will be in position hereafter to prevent exhibitions which are not thought to be proper. Such an ordinance will be introduced at the next meeting of the Council.

Manager Hanson, of the Grand, said the injunction papers had been prepared in Cleveland, in his name, and he refused to sign them. Then Bullock went to attorneys for new papers.

"I would not have anything to do with the matter," said Manager Hanson, "for I believe public sentiment is against such an exhibition. Bullock had the contract for the use of the house, and he wanted to fight."

The resolution adopted by Council follows:

Whereas, The management of what is known as the Grand Opera House of the city of Sandusky is about to conduct a performance which, or some part of which, is to display pictures or moving pictures by and through the means of what is commonly known as a picture machine, of the event which recently happened in the city or village of Collinwood, this State, in the burning of a public school house, and

Whereas, The display of such a picture or pictures will tend to disturb the public peace and quiet of the city of Sandusky; therefore, be it

Resolved, By the council of the city of Sandusky, Ohio, all members elected thereto concurring, that the manager or managers of what is known as the Grand Opera House of the city of Sandusky, their agents or employees, are hereby restrained and prohibited from conducting any performance or performances to which the public are invited or pay admission therefor, and such picture or pictures by and through any device whatsoever which shall, in any manner, depict or portray the events of the burning of said school house at Collinwood, Ohio, or any of the horrors connected therewith; and be it further

Resolved, That the mayor or acting mayor of the city of Sandusky is hereby authorized and instructed to have served a copy of this resolution upon the person or persons having control and authority over said Grand Opera House forthwith; and be it further

Resolved, That in the event the foregoing resolution is not complied with, the mayor or acting mayor of the city of Sandusky shall put in force the entire police force if the same be necessary to enforce the terms of this resolution.

Youngstown, O., Mayor Favors Them.

"If the moving pictures which are being advertised as depictions of the Collinwood disaster are at all true in detail," said Mayor Craver, "I am in favor of having them shown. I understand that a request is to be made of me to have the pictures suppressed, but I shall not do so unless they are found to be sensational."

If these pictures will in any way aid in convincing the people that our school buildings should be equipped with proper escapes and fire fighting facilities, they certainly should be shown. And I would urge that every father and mother visit such shows where the pictures are produced."

When the pictures were first advertised there was considerable comment made, and it was said that the mayor would be petitioned to prohibit the showing of the films.

**When writing to advertisers
please mention the Moving Picture
World.**

MOVING PICTURES POPULAR WITH PEOPLE OF MEXICO.

The exhibition of moving pictures has become the most popular amusement in Mexico.

The real cause of this preference is not easy to ascertain. While Mexican people are so fond of this exhibition as to give liberal support to more than twenty saloons all over the city; it is because people love life, represented in a simple and realistic manner; to see things as they really are? But the cinematograph, just as it is seen in the States, is very far from being a real representation of life. The most popular pictures are rather imaginative; the transformation of a woman into a butterfly; the magician who performs wonders, using very rough tricks; the comic scenes in which things are always arranged in the most conventional way; awful crimes, assaults, murder, and robbery, in which the public can watch the most minute details—all this is very far from being real normal life.

Pictures of real life meet with a great success only when they represent scenes from exotic life; when people and buildings and everything are represented in a different way. Scenes of any picturesque town of the Far East, the passing of a fleet through the Suez channel, the review of the troops of India, are always watched with great interest, while the public scarcely pays any attention to pictures representing its own daily life.

The cinematograph gives the appearance of reality to purely imaginative things, and probably in this paradoxical quality is the secret of its great success. This quality makes it, undoubtedly, very popular among children and women. More than 60 per cent. of the total audience is made up of women and children, though men, who are only "big children," as it is said like also to see imaginative scenes covered by a real appearance.

The cinematograph is, anyway, the most popular—and the most profitable—amusement in Mexico. More than twenty shows are run in the city, but the best and most successful around the Alameda, in the open air, and watched every evening by more than five thousand people who come from the most distant suburbs of the city.

In less than five years the cinematograph has become the king of amusements, and it has defeated even the most powerful adversaries, notably the zarzuela. Five years ago the zarzuela was thought to be the only amusement widely acceptable in Mexico. Nearly ten theaters were successfully run every evening.

Moralists were alarmed at the growing of the so-called "genero chico," which is considered as the lower style of theatrical work, and at the inferiority shown by the most successful of the small zarzuelas. The "genero chico" bore the scepter of amusements, and no one expected that it could be displaced by any other attraction.

Four years ago the cinematograph appeared. The first exhibitions were made in a timid way, between the acts at the Orrin's circus. They were very successful at the beginning.

Some time later, however, a very interesting picture was exhibited, representing the robbery of a train, made at some place in California by a band of desperadoes. The picture was very fine and very exciting. Every one in Mexico saw it, and from then the success of the cinematograph has been assured, by the same set of pictures that swept the United States and Europe with its popularity—the California train robbery scene.

Meanwhile the moving pictures had been exhibited at some places in the republic, where they became favorite, even before they were shown and popular here. At Puebla, Veracruz, Toluca, the amusement was well attended and the business was profitable. It was a curious thing that the pictures were first known at some smaller places, and were brought from there to the city by interested empresarios.

One of those empresarios, Salvador Rueda, the proprietor of the Salon Rojo, realized that the enterprise should be even more profitable in the city, and about two years ago organized the first exhibitions, as an independent performance at Orrin's circus. Previously the exhibition had been made only as a part, not the most important, of a vaudeville program. Mr. Rueda introduced it as the principal part of the program, and in a few weeks he made considerable profit, as Orrin's circus is the place of largest capacity in the city, and was filled to the roof every day. The season given there by Mr. Rueda did not last more than a few weeks, but in that time he had come to realize that the business could be handled on a big scale. He rented the Arbut theater for a few days, and met with equal success.

At that time he was able to secure a long lease on the place where the Salon Rojo is now located, and established there the first salon in the city, which for its splendid location has been for more than a year one of the most profitable.

It is difficult to ascertain how much Mr. Rueda and his partner, Mr. Quintana, have cleared at the Salon Rojo; but an estimate of about \$35,000 a year is not considered exaggerated.

After Mr. Rueda, many people invested in the same business, and the furore for the cinematograph reached its climax about eight months ago, when more than ten of the salons were run in a section covering not more than ten blocks of the central part of the city.

Many of them were closed, but they did not disappear. They only moved to the suburbs, where they continue to be the most popular amusement.

The cinematograph became a real "peril" for the theatrical companies, and even that of the Principal was compelled to adopt it between the acts, and even to retire entirely for some weeks, until the company was duly reinforced, and its bid for popularity opened in a new and indeed more expensive way.

THE CHORUS GIRL DEPLORES THE MOVING PICTURES' TRIUMPH OVER DRAMA.

By Roy L. McCordell.

"Charley Face is back off the road again," said the Chorus Girl. "You wouldn't 'a' known 'America's Dashing Young Romantic Actor,' as he bills himself, if you had saw him when he come into the flat. He certainly looked like a rum. That's what I said."

"After he had a bath and gone to a friend's and borrowed a shave and a suit of clothes and come back for something to eat he said he was feeling better; although them exiles that beat it back from Siberia to Irkutsk or other points up the creek in them Nihilist dramas couldn't 'a' looked like they had eaten more pure food snowflakes than Charley Face."

"What he told us about business on the road would make us realize once and for all that our profession, which is so dear to us, has gone for Sweeney for fair, and histrionic art is cabbed to a fare-you-well!"

"I fought against it," Charley Face said, "as a thespian who has upheld the dignity of the robes and buskins; I have always said nix till now. But to-morrow, if I can, without posing as a mendicant and asking for alms from total strangers—if I can obtain carfare from my more fortunate friends, I shall beat it around to the Biograph studio and have Wallace McCutcheon cast me for character acts in the moving pictures."

"Little did we think," said Charley Face, "that when we put moving pictures on the bill, when we gave 'em between the acts of 'The Good Graces' and 'Dr. Jekyll and Mr. Hyde,' and the other standard masterpieces of our repertoire, that we were nourishing an ostrich in our bosom that would turn and sting us!"

"What's the result?" says Charley Face. "A new epoch is here with the goods. Heart interest dramas like 'The Volunteer Organist' and 'Bertha, the Sewing Machine Girl,' carrying forty people and a carload of scenery, may essay to stem the tide, but friends, Romans, countrymen, the nickelodeons has the ten, twenty and third repertoire companies pushed against the plaster!"

"Up the street comes Gus Sun's Minstrels; sixty, count 'em; stretching out as they pass the shirt factory; but who cares? What echo of an interest is aroused? The elite of Huntington, W. Va., is all ago because a new reel will be shown at Gus Peter's Bijou Dream Nickelodeon, and a first night is a first night the whole world round."

"Does the populace of Terra Alta stand at the depot wondering why the Grafton Accommodation is only an hour late and discuss the feller that's going to give the chalk talk at the lyceum star course to-night?" asks Charley Face.

"Does the belles of Lock Haven, Pa., walk up and down in front of the Fallon House, between matinee and night, and ask each other which is the boy soprano and which is the high school Pomeranians with the 'Curse of Gold' company? No! Why? Because the doggedst funniest reel has been put on at the Dreamland Nicklette, and you'll laff till you split to see that chase in the 'Little Lost Child,' and you can stay as long as you like and bring the baby in for nothing."

"All over this fair land the actor reads his doom in white front store shows, expenses fifty a week, including current. "Why is dramatic criticism a lost art in Cincinnati, Sandusky, Bellaire, and other art, brewing and glass blowing centers? Because them that used to knock and boost is out soliciting ads from the managers of the Gem, the Star, the Surprise and the other nickelodeons that are more frequent than pharmacies in every town of over two hundred."

"Why is it that it takes a spectacular production to fill town hall to-night, or that local society in Liberty, Mo., or Winnemucca, Nev., won't put on a good and artistic turn out for nothing less than Maude Adams or David Warfield or

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something with a metropolitan run of five hundred nights to its credit?

"Because," says Charley Face, "the moving picture shows are thicker than the babies on our block, and if the films is scratched you can set up a holler and get your nickel back!"

"Having got off this monologue of misery, Charley Face ast if somebody had a dime and if Mamma De Branscombe would lend a wash pitcher and if Dopey McKnight would take 'em and bring in a pint of hops.

"Mamma De Branscombe is a person you can't trust with nothing valuable, and she certainly does take the reputation of her friends in vain, and if you go out to dinner with her she'll eat the choicest bits of the divided portion and stick you for the check, but she has a good heart.

"She said, if the rest of us would chip in, we wouldn't wait around for somebody to come and take us out for a regular meal, but we'd send over to the Original Sing's, on Seventh avenue, and get a bunch of chaw main.

"Saying them words, she dug up 11 cents in pennies, and Amy de Branscombe and Fuss Montgomery and me had to come across with enough to make up the 75 cents, because, while you get a lot of chaw main for your money, still it's expensive chow.

Mamma De Branscombe always did like Charley Face. It was him suggested when she was in mourning for one of her husbands, that it wouldn't be no harm for her to be seen at Dockstader's Minstrels, because they had all black-faced acts.

"Dopey is the only one who doesn't view with alarm the moving picture tidal wave. I ast him if it was because they always employed piano players, and he said: 'No, the only way to keep a squirrel on the ground was to cut off its tail and make it imagine it was a rabbit.'"

CORRESPONDENCE.

A PROTEST AGAINST SENSATIONAL FILMS.

Baltimore, April 1, 1908.

Editor Moving Picture World.

Dear Sir:—If you would "roast" every film which shows gruesome endings, ones which show murder or suicide, as well as those which are suggestive or immoral, you would possibly make the manufacturers take notice. The sooner they cut out all such subjects the better. Nothing would help the business better than restricting exhibitions to clean subjects. We have taken this up with our renting agency and with the manufacturers, but they still keep sending us subjects which we do not care to exhibit.

Very truly yours,

BALTIMORE AMUSEMENT COMPANY.

VAUDETTE FILM EXCHANGE IS IN F. S. A.

Grand Rapids, Mich., April 3, 1908.

Editor Moving Picture World.

Dear Sir:—I see in the March 28 issue of The Moving Picture World that you quote my name as running an independent film exchange in Grand Rapids. That is not the case. I am the manager of the Vaudette Film Exchange, of Grand Rapids, Mich., and was one of the charter members of the Film Service Association, so kindly correct this in your next issue.

Yours truly,

A. J. GILLIGHAM.

[The Vaudette Film Exchange was correctly listed under the F. S. A. film renters. That the name of A. J. Gilligham appeared in the list of independents also was a printer's error.—Ed.]

BUCKWALTER JOINS THE F. S. A.

713 Lincoln avenue,
Denver, Colo., March 31, 1908.

Editors Moving Picture World,
New York City.

Gentlemen:—I note on page 274 of your issue of March 28 that my name appears among non-association renters, and beg to say that I am now enrolled on the Edison side of the fence. My reason for taking this action, I may explain, is the fact that I do not believe the outsiders can furnish the high class of film demanded by my customers. At any rate, I like to be identified with reputable outfits, and to my personal knowledge one of the leaders of the opposition to the Edison fight cannot be placed in this class, al-

though for others I have only the kindest regards.

I enclose herewith check for two dollars, for renewal of my subscription.

Yours truly,
THE DENVER FILM EXCHANGE,
H. H. Buckwalter, Mgr.

DON'T SCORN THE SAILOR.

103 Bakewell Building,
Pittsburgh, Pa., April 4, 1908.

Editor Moving Picture World,
New York City.

Dear Sir:—We take the liberty of announcing through your paper to the moving picture trade the illustration of the song, "Don't Scorn the Sailor"—the composer of which was voted a sum by Congress and received a letter of thanks from President Roosevelt, saying he had accomplished more for our sailors' welfare than was done in the last fifty years. While this concern is new in this field, the art and coloring of these slides are in harmony with the author's ideas, and as a whole equal to any illustration ever turned out.

The fame of this song will reach from coast to coast, and preparations are being made to entertain the Pacific fleet upon its arrival at San Francisco with exercises celebrating the recognition of the sailor's rights, as has been done in Norfolk, Va.

These slides are offered to the trade at \$4.00 per set, along with our other illustrations, which have been successes.

PITTSBURG ILLUSTRATION CO.,
Morris Levison, Sec'y.

RECORDS OF ACCIDENTS WANTED.

April 6, 1908.

Editor Moving Picture World:

Dear Sir—Will you please give us a few statistics through the columns of the Moving Picture World? I think the par-

ticulars I ask for, no doubt, are either in your hands or readily obtainable.

How many fatalities have occurred in the United States during the past twelve months or the past two years, as the case may be, directly attributable to fires started by moving picture machines? Have such fatalities increased the average number of fatalities from all causes for a given period?

Of course the public has a right to be properly protected against any real danger and in order to find out just exactly how great this particular kind of danger really is I think it would be well to study the facts from a statistical standpoint and if such facts fail to show that such a colossal danger of fire from moving picture machines really exists then one would be justified in concluding that much of the freak legislation in the form of so-called protective (?) but more properly speaking prohibitive fire ordinances, which are being imposed upon us all over the country is about as senseless as it would be for our city officials to pass an ordinance prohibiting any person to go out on the streets without carrying a boiler-plate umbrella over his head to protect him from the possibly fatal result of being hit by a falling star.

Accidents unavoidable happen sometimes, on the trains, on the boats, on the street cars, in churches, in theaters, in factories and wherever numbers of people are congregated, and I contend that the moving picture machine is but a very small item which goes to make up the sum total of dangers to which we are all exposed every day and in nowise justifies the ever increasing burden of injustices that is being constantly heaped upon us by a lot of ignorant, arrogant, grafting politician-inspectors.

Yours truly,
J. LAWSON HALL.

3318 Forest Ave., Chicago, Ill.

[The one fatal accident of late occurrence that we have on record is one in Canada of a fourteen-year-old boy whose father allowed him to run the machine, and this was not due to any fault of the machine or film. Perhaps our readers will oblige by mailing to us or to Mr. Hall the date and particulars of any accident, and say whether due to operator or otherwise or if the machine had film boxes attached.—Ed.]

Will Be Issued April 21

THE REAL THING

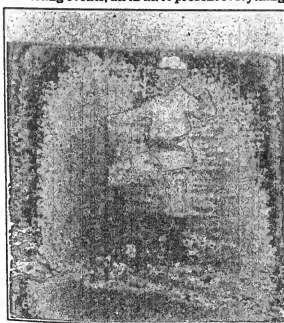
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The Cinematographer's chief duty is to bring to the public pictures from the life in distant parts of the world, from interesting events, all in all to present everything interesting, which the public would hardly in any other way get a chance to see.



With this object in view, and remembering the enormous success which our picture "Polar Bear Hunting" attained, we now shortly send out another magnificent hunting picture, which will for the present take the record as to all that has yet been produced by the Cinematographer, namely a lion hunt. (See full description in Film Review).

THE FILM OF THE SEASON—DON'T FAIL TO GET IT

NEXT WEEK'S ISSUE:

ANGELO, Tyrant of Padua

(AFTER VICTOR HUGO)

(See description in Film Review).

Length 675 feet

STONE INDUSTRY IN SWEDEN

Length 462 feet

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The Boy Detective.....500 ft.
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Henry Hudson.....770 ft.
The Storyway.....705 ft.
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Miracles of a Pain Pad.....445 ft.
Poor Little Match Girl.....320 ft.

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The Scoundrel's Secret.....567 ft.
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The Captain's Wives.....600 ft.
Champion Wrestling Bear.....180 ft.
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The Doctor.....460 ft.
The Dogs' Secret.....400 ft.
Free Admission.....267 ft.
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Door-Keeper's Substitute.....517 ft.
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A Dislocated Arm.....340 ft.
The Enchanted Boots.....590 ft.
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The Nervous Night-Rope Walker.....317 ft.
The Half-Moon Tavern.....507 ft.
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Wanted, A Maid.....657 ft.
Champagne Industry.....524 ft.

The Cossacks.....442 ft.
Shanghai, China.....298 ft.
Dynamite.....287 ft.
Travels of a Flea.....410 ft.
The Victim.....387 ft.
Amateur Acrobat.....541 ft.
The Old Maid's Inheritance.....410 ft.
The Sacrifice.....445 ft.
Military Alarm "Ville de Paris".....485 ft.
What a Good Wine.....245 ft.
The Two Brothers.....712 ft.
The Mystery.....287 ft.
Sleeping Beauty.....194 ft.
The Victim.....387 ft.
The Wolf.....250 ft.

LUBIN.

Neighborhood Neighbors.....303 ft.
The Parents' Devotion.....560 ft.
After the Celebration.....183 ft.
The Mountaineers.....778 ft.
Our Own Little Flat.....170 ft.
Do It Now.....170 ft.
The Girl Across the Way.....575 ft.
The Pursuit of a Suit.....360 ft.
A Child Shall Lead Them.....520 ft.
A Romance of the Fur Country.....795 ft.
Easy Money.....175 ft.

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Lion Hunting.....094 ft.
Angelo, Tyrant of Padua.....473 ft.
Satanic Industry in Sweden.....410 ft.
When the House Bent Was Due.....225 ft.
The Millionaire's Sweetheart.....705 ft.
The Hot Temper.....544 ft.
The Magic Bag.....547 ft.

SELIG.

The Man in the Striped.....550 ft.
Mishaps of a Bashful Man.....800 ft.
The Holy City.....1000 ft.
The Mystery of a Diamond.....350 ft.
Nedkade.....1000 ft.
The Man in the Overall.....1000 ft.
Friday the 13th.....600 ft.
Swissbuckler.....335 ft.
Shame of Being a Dream.....350 ft.
The French Spy.....620 ft.
The Mad Musician.....490 ft.
The Woman's Daughter.....500 ft.
Dr. Jekyll and Mr. Hyde.....1038 ft.
A Leap Year Proposal.....770 ft.

SOCIETY ITALIAN CINES.

The Skull and the Sentinel.....277 ft.
Gaston Visits Museum.....570 ft.
Remorse.....545 ft.
Our New Errand Boy.....355 ft.
Bobby's Birthday.....284 ft.
Rival Barbers.....188 ft.
The Story of an Egg.....165 ft.
A Country Drama.....300 ft.
Woman's Army.....194 ft.
Lover and Bicycle.....188 ft.

VITAGRAPH.

After Midnight.....325 ft.
Troubles of a Fillet.....385 ft.
Who Needed the Dough?.....370 ft.
The Mexican Love Story.....440 ft.
The Fresh-Air Friend.....445 ft.
Cups of Bitterness.....300 ft.
A Tale of a Ship.....300 ft.
The Money Lender.....850 ft.
The Double Deceit.....375 ft.
For He's a Jolly Good Fellow.....375 ft.
A Child's Prayer.....825 ft.

WILLIAMS, BROWN & EARLE.

The Robbers and the Jew.....320 ft.
The Robbers and the Jew.....320 ft.
The Curate's Courtship.....140 ft.
The Curate's Courtship.....140 ft.
The Fly and the Bald Head.....200 ft.
The Tricky Twins.....260 ft.

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For P's Folly.....320 ft.
When Our Sailor Comes Home.....465 ft.

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WILL GRANDFATHER FORGIVE?—Chaperoned by her governess, the granddaughter of a wealthy old man starts out for a walk. After some time they stop to rest on a rustic bench. A beggar comes up and obstinately puts forth his hand for a copper or two, notwithstanding the reluctance of the two young ladies. The governess working in the nearest thicket, noticing the beggar's persistence, comes forth and demands the alms of the intruder, thereby permitting the ladies to resume their walk. In departing, however, the young lady drops her purse, but as soon as the honest laborer notices the valuable wallet he picks it up and, running after the owner, reaches her. The young girl just as she is entering the garden of the castle. He hands back the purse, and the young lady, highly grateful for much better service than wise finding the handsome stature of the wood-cutter very attractive, gives him her hand to kiss. The next day the young heiress comes through the same path again, sees the woodcutter busily engaged stacking up wood, and, profiting of a moment of inattention on the part of her governess, she rushes up to him, and, forgetting of the great social snub that separates them, takes her in his arms. Unluckily for the lovers, this scene has had the effect of arousing the wrath of the governess, who, bearing yesterday's kicks, runs to the castle and tells the old gentleman of his granddaughter's relations with the woodcutter. The old man rushes to the spot indicated by the spiteful crimples and finds the two still in a close embrace. He calls his servant by the shoulders and bids him across the face with his riding whip, cutting a bloody streak on his face. Returning home, still in a towering rage, he bids his granddaughter to depart from his house and the next morning he is seen knocking at the modest hut of her lover. Four years pass by in complete happiness for the new married couple, and we see them, father, mother and a three-year-old daughter coming out of the castle. The old man is bound for his wedding and the two others bidding him good-bye. He reaches the tree he is going to fell and is seen vigorously swinging the trunk with all at once he is felled by the axe. Stopping to look at the damage done to his tool, he does not notice the tree waving, and suddenly the whole bulk of giant falls and crushes his life out of him in a second. At the sight of the dead man, as he is carried home by his workers, the poor wife falls weeping on her knees, but does not give way to her grief long, for she has a child that she loves, and as they die together, her only solvation is her reconciliation with the world of him in a second. At the sight of the dead man, as he is carried home by his workers, the poor wife falls weeping on her knees, but does not give way to her grief long, for she has a child that she loves, and as they die together, her only solvation is her reconciliation with the world of him in a second. At the sight of the dead man, as he is carried home by his workers, the poor wife falls weeping on her knees, but does not give way to her grief long, for she has a child that she loves, and as they die together, her only solvation is her reconciliation with the world of him in a second.

LOTTERY TICKET.—Possessors of a lottery ticket, and hearing a newspaper boy on the street cutting out the results, huffy and his wife have their meal unfinished and run downstairs to secure the official report.

They read over every number nervously until they come to their own cipher. Oh joy! They have won the first prize of a large amount of money. Fortune, but are a little too exuberant over their luck, for a burglar, concealed in the room, hears of the great amount of money to be collected and makes up his mind to steal the tickets.

As the husband departs for the banking house he shows his wife that for security sake he is putting the valuable papers in a chest. The burglar notices this and goes upon a clever scheme by which he enters his victim downstairs and tells the door porter, who has seen his tenant run in, that he is crazy, and they both go chasing after him.

The burglar, meeting on his way a boy with a basket of apples, takes the pennies he is holding and catches up to the man that is running away and knock him down with his machine. Theurchin comes, and both man and boy escape in a great alarm. The burglar, at last come upon the tired, pursued citizen as the boy is knocking him down, and arranged, the thief deftly exchanges his hat for the fallen one of his victim. So intent on his pursuit of getting the money, the man, however, that he fails to notice the crowd following him and they, coming in a body, surround him, terrify him, and arrives exhausted at the ticket office.

He takes off his hat, but alas! the tickets have been lost. Frantic with rage and regret, he is trying to explain his misfortune to the counter clerk citizen as the boy is knocking him down, and arranged, the thief deftly exchanges his hat for the fallen one of his victim. So intent on his pursuit of getting the money, the man, however, that he fails to notice the crowd following him and they, coming in a body, surround him, terrify him, and arrives exhausted at the ticket office.

WANTED, A MAID.—Exasperated beyond measure at a maid who has been absolutely impossible, the master of the house rises from the table and goes to the kitchen to give the inattentive servant a piece of their mind, but

finds that a rebuke would be useless, as the woman is helplessly drunk. She is therefore dismissed on the spot, and the husband tries to take her place by bringing in the lamp on the table. However, is not lucky, or very clumsy, for he trips, upsetting the lamp and setting the table on fire. This first failure discourages both Monsieur and Madame, and they advertise for a new girl. Their coal dealer, hearing of their plight, sends them a visit of his, but at the first attempts made by the new acquisition several valuable knick-knacks are smashed, and she is not long following the fate of her predecessor. Madame, in despair, decides to go out and see the world, and the husband, returning with a neat and alert looking fellow, she is shown her work and appears to be a real treasure. For an evening nothing is heard of her, but matches for his cigarettes, and lighting one offers to the astonished employer, who then helps her masters with their coats and hats and bows the lighted candle out of the house. Thinking she is well rid of her employers, she returns to the supped maid pulls off her wig and starts ransacking the house for valuables. Several rare articles have already disappeared in the thief's bag, when the proprietor of the goods, returning for a forgotten umbrella, discovers the burglar's trick and gives chase. The thief runs up to the roof in his disguise. All the tenants of the house, roused by the noise, see after him, and, after a perfunctory chase, the burglar, cornered and with only one hope-hole left, attempts to escape by jumping over the wall. He is seen by the police headquarter. He tries to overthrow the high official, but the whole crowd of pursuers, having followed him down the same way, come on the scene, and the terrified burglar, overpowered and marched off to the police station.

CHAMPAGNE INDUSTRY.—The making of America's favorite drink, champagne, is not as simple as one might think and requires quite a lot of implements and appliances.

First the wine has to be blended in casks, as is well shown by this film. Then the wine having been put in bottles, the corkers are taken to the department, where the bottles are temporarily closed and then set neck downwards so as to allow the impurities and sediments contained in the wine to deposit on the cork. The next phase which this intelligent film shows is the corking of the bottles to extract the impurities which have all gathered together in the neck of the flask. After the corking department, where, by means of hydraulic press, the cork is pushed into the neck of the bottle, the corkers are weighed in and made fast. From there the bottles go to the labeling department, where labels are pasted on the bottles. The film ends with that with marvelous rapidity.

The last stage of the wine before going out to the customer is the corking of the bottles, where the bottles are put in wooden cases and baskets.

Before the liquid wine for distant sales, however, the boss and superintendents take a bottle at random among the departing cask, open it, and after having tasted the contents, give the O. K. and away it goes, carried by heavy trucks.

THE COSSACKS.—An excellent reproduction of the world-famed riders of Russia in their various stunts and acrobatic feats while on their troublesome horseback.

SHANGHAI, CHINA.—Shanghai, the streets, people, traffic, amusements, places are seen in rapid succession, thus making a scenic film of high interest.

DYNAMITE.—With a cruel look on his face and hiding at every corner, a man is seen crouching stealthily, ready to spring out at any moment for a victim.

By attentively following him one can soon discover that he is one of the most dangerous species of humanity: a dynamite, whose sole aim is to destroy and bring death to all who come in his way. Having picked out his craft, he walks of rapidly, and following him in his home we see him accomplishing his deadly mission. He is seen going hence to secure the aid of two brothers and is seen in a moment of discussion between the crime, to the price of blood, they start off, and in the stillness of night, board a huge vessel and let down a deadly engine. They then enter the bow of the sleeping ship, and after a few minutes have gone far. The terrified sailors who were sleeping are now being crushed by the dynamite and the sea is seen rising and all is again quiet as our criminals come back to the scene.

We then get a loading themselves with care extracted from the bowels of the wreck, and are they then brought to the shore, where they are loaded on to horses awaiting for that purpose, and they are then taken to the blood money is being paid out to the gang. The first three have died with their lot, but the leader, expecting double pay and only receiving single fee, clamors for revenge and being refused, goes away, cursing the villain himself. He rushes to the village, rouses the villagers, and

graciously. Then follows a making-up all 'round. Peace is restored right on down the line.

THE DOOR-KEEPER'S SUBSTITUTE (Raleigh & Roberts).—Length, 214 feet. The doorkeeper of an aristocratic apartment building hires a substitute while he visits his sweetie. He neglects his duties in his attempts to flirt with a servant maid, and finally goes to sleep. The unlucky tenant meanwhile gets in, who is soon an angry crowd is collected. They effect an entrance with a ladder, and find themselves in the apartment of a bachelor who is locked. They decide to sleep there, and they make themselves as comfortable as possible. The bachelor returns, and as he turns on the light thinks the people in his rooms are burglars, he pulls out a revolver and is shot. He is overpowered, and the wrathful tenants descend to the door-keeper's room, and after a soundly thrashing the substitute, throw him out.

LION'S TILTING CONTEST (Raleigh & Roberts).—Length, 234 feet. Trials of skill and strength on the waters. Long boats manned by large crews of oarsmen row past each other at a terrific rate of speed. In the stern the contestants stand armed with long wooden lances, and as the boats pass they attempt to knock each other off.

THE GAMBLING DEMON (Rosal).—Length, 350 feet. A sensational subject, with a lively moral. The gambler marries a beautiful woman, and she becomes a housewife. He goes to his card games. He is ruined, and steals her jewels, which he loses to his unsuccessful rival for the hand of his wife. The rival returns the jewels to the unhappy wife, who gets a divorce and marries him. The gambler's path is shown step by step, until at length he becomes a tramp. His former wife passes him, radiant and happy, riding in a motor car with a handsome and loving second husband. The gambler is overwhelmed with realisation of his loss, and has lost and throws himself under a passing train.

JEFFREYS' LUCK (Rosal).—Length, 435 feet. A favorite subject, with a lively moral. A deceased uncle, much to the disgust of the other relatives. He leaves a large fortune to a gambler, and when thoroughly penniless attempts suicide. Every endeavor in this direction leads to a disastrous failure. A lady, who is the gambler's chandler and tries to hang himself. His weight tears the hook out, and a considerable avalanche of bank notes is being secreted there.

A DISCOURAGED VETTERAN (Gannon).—Length, 350 feet. An illustration of the Darwin theory.

THE ENCHANTED BOOTS (Gannon; Colored).—Length, 550 feet. The devil is trapped in a wood and is released by a boy. The devil rewards him with a pair of boots that make him invisible. With the aid of the boots he has many adventures, appearing and disappearing miraculously, and performing heroic acts. The plot is beautifully colored, staged in enchanting scenery.

THE PROFESSOR'S SECRET (Gannon).—Length, 615 feet. Acting on the Darwin theory, that man descended from a monkey, a scientist experiments towards turning man back to the monkey stage. He inoculates a number of persons with the preparation and after the subjects reach their maturity the reversion process begins and they become monkeys. Their antics are uproariously funny. The scientist is unable to turn them back to human beings again, and is forced to flee. Large cage and places on exhibition. Here they are visited by an ape dressed in human attire.

THE VOICE THROAT-ROPE WALKER (Gannon).—Length, 317 feet. Annie visits a circus and when she reaches home tries to emulate the light-rope walking. She is killed, and the picture she attempts the feat in various places, always resulting in a severe fall.

THE HALF-MOON TAVERN (Urban).—Length, 507 feet. A sensational and reasonable drama on novel lines: cleverly enacted and faultlessly set. A picturesque and thrilling story of how a man escapes and exhilarating stretch exercise. The murderer of his daughter instead of a lady guest. His remorse is touchingly displayed in a final scene in which guilt and innocent are reconciled.

ANTIQUES OF TWO SPIRITED CITIZENS (Urban).—Length, 234 feet. Rotomously comic, with genuine fun in every incident. A man in the presence of his owner, a bath chair is appropriated by a couple of drunken rascals, who reap a rich harvest from the charitably disposed of man. A hilarious as the rightful owner is carried in chase. The comic incident is recorded, and the rascals are escorted by the police to the place provided.

MA-IN-LAW MEMORIAL (Gannon).—Length, 350 feet. It is very certain that Ma-in-law is proving herself a nuisance to the newly wedded couple, and Mr. Son-in-law try as he will, cannot find a way to be rid of her. One day he notices the advertisement of a professor who hypnotizes and subdues his powers on a

subject, and gives Mr. Son-in-law some coaching in the use of the hypnotic power. Mr. Son-in-law gives Mr. Son-in-law his way home. Mr. Son-in-law engages Ma-in-law in conversation, and the lady becomes somewhat overbearing, throws his meekness under her, to which she succumbs.

Under this magic force, Ma-in-law is led to her bedroom, made to pack her boxes, and is told to go travelling, take a cab, and clear from the house.

The poor sufferers are left in peace, and return to their little home.

NEIGHBORLY NEIGHBORS (Luhn).—A young bride is much admired by the neighbors, especially by the lady who plays the violin and Mr. Jones who plays the trombone.

They send letters to the young bride and announce their visit for eight o'clock, after which time they expect the young husband to be gone to the club.

The angry bride shows the letters to her husband, who dictates the letter to the wives of the local musicians, inviting them to call at 8 P. M.

It is better imagined than described how the two local musicians try to play themselves into the heart of the beautiful bride, while their wives are listening to the music.

When at last the wives' patience is exhausted, they rush into the room and guide their husbands to the street door.

The next fourteen days the husbands take the music to the bride.

THE PARENT'S DEVOTION (Luhn).—The droggery of farm life becomes distasteful to a young New England farmer, and day in and out he tries to get away from the farm. How to secure enough money to gratify his longing is the problem of his mother. She goes to the market and conceals the day's receipts in a corner of the fireplace. The son has seen this through a crack in the door and resolves to get it. In the act by the stern old father, and despite the pleadings of his mother, he is forced to leave the home. Tearfully hiding again to his sweetheart, whom he has met in the town, he starts for New York to get a short time to see his mother.

His mother waits day by day for tidings of her erring boy, but all in vain. The father, notwithstanding his stern exterior, rests neither night nor day, and in the end, his own devotion ends his vigil, and he sees in the vision the foolish boy returning by the fast jet, who are seeking to ruin him.

Acting on impulse, he goes to New York, and, under the guidance of a repentant girl, finally meets the repentant prodigal. His friends and his money disappear at a moment's notice, and he is left to his father's entreaties and return home and start life anew. Back to his mother's arms, the "tatted cat" is killed, and among his childhood friends a happy reunion takes place.

THE MAN IN THE OVERALLS (Seig).—In this production we contend to have, not only just as good, but better film subject than you have had at your disposal in many, many moons. We wish you to become fully aware of the importance of this subject. It is a feature film and head-line; therefore, request that you follow the subject as it develops. It is a feature film and head-line; therefore, request that you follow the subject as it develops. It is a feature film and head-line; therefore, request that you follow the subject as it develops.

The hero, a young and trusted employee of a large firm, is greatly in love with a pretty young lady who is stenographer to the president of the company. He is not alone in this inclination, for the progress being diligently opposed by the foreman of the yards, a jealous rival who resorts to every means to keep her away from him.

The first scenes, occurring in the office and different portions of a modern lumber yard, show the hero's love for the girl and trouble between the two. The progress being diligently opposed by the foreman of the yards, a jealous rival who resorts to every means to keep her away from him.

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charged. Burning with hatred for his successful rival, the villain plots a number of schemes of his former underlings to try and induce the threat of a serious trouble should their refusal. The villain and his gang are then sent out in a number of different directions.

Needless to say, their demonstration is ignored. Still intent upon his purpose, the villain employs a plan which is a success. He has a friend help him put his rival out of the way. Then follows a number of scenes in which the villain's crimes are convicted for the riddance of an enemy.

The scene is the interior of a large saw mill. The villain and his gang are then sent out in a number of different directions. The villain and his gang are then sent out in a number of different directions.

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for our hero. He orders a quart bottle of this wonderful preparation, enough to liquidize the bashful mentality of a wooden man.

From here on things are lively. The newly inspired spirit has made every one he meets wild with a lustre entrance, especially affectionate toward the gentler sex. He causes great commotion in various street scenes, at a cafe and skating rink, being duly ejected and roughly handled in each instance. The risk scene starts the climax to his frantic conduct. He is the limit, here, and municipal officers are required to quiet the officious offender, so foolishly intrusive in oculature offerings. They take him before the police judge, followed by the interrupted patron of the rink, who demonstrates an ill-will toward the victim. The cops have all they can do to restrain them. With it all, however, the hero does not lose his wit, haranguing the bottle and being lit, for he persuades them all to partake of the "love elixir," that produces so successful a disposition. The soothing hope has the desired effect, and his former aggressors are soon hilariously jolly, gay, loving and affectionate. A bowl goes up for more of the elixir, which is amply supplied. Under the influence of this dope, they show even too kindly a disposition toward the hero and every one else, the last picture disclosing a half-confused, half-satisfied effort on the part of the new victims to completely overwhelm one another with a melee of affection and loving embraces, so thoroughly produced by the "bracer."

AFTER MID-NIGHT (Vitaphone Co.).—An attractive and neatly dressed woman, in crossing the street, slips on the ice and falls directly in the path of a fast approaching automobile. The gentleman dashes into the street, and, at the risk of his own life, rescues the girl. He modestly accepts the thanks of the lady, as well as the compliments of the onlookers, and gets away quickly, the woman watching his departure with gratitude, almost love, in her eyes.

The next scene is the interior of a comfortably furnished home. Two men are in earnest conversation; one, middle-aged, with hard but intelligent face; his companion, younger and more running than intellectual. They are burglars. The door opens, the girl of our story enters, greets the older gentleman cordially, and tells of her accident and rescue. This over, she is told of a plan to rob a house that night, and is informed that hers is the lot to burglarize it.

A gentleman and a lady are at home; he at the table, writing; she reading a book. The time has passed so rapidly that before they realize it, it is "after midnight." The woman kisses her husband,

band, "good-night" and retires, leaving him to finish his work. He writes for a while, yawns, glances at the clock longingly, decides to rest for a few minutes, and turns off the light. Before he has nearly settled a comfortable slumber, he is seen at the window, then inside the room and at the safe.

The man on the couch jumps up, switches on the light—the master of the house and the burglar stand face to face. The uninvolved visitor proves to be the girl whose life had been saved in our opening scene, and the man about to be robbed is the rescuer. His face expresses astonishment and reproach; hers, shame and fright. He looks at her calmly for a moment, then comes toward her, talks kindly and promises to let her go unharmed if she will forsake her evil ways. He opens the door, she is about to depart, when his wife, attracted by the noise, enters the room, and, woman-like, misunderstanding the situation, believes her husband unfaithful. Meanwhile, a policeman, in passing, has noticed a ladder standing under the window. He mounts it, reaches the room just as the gentleman is trying to square matters with his wife. Further explanation, he realizes, will betray the girl. His wife indignantly refuses to wait, and is just about to leave him when the girl comes forward and confesses her guilt. All efforts to secure release from the officer fail, and he deprives with his prisoner. The final scene is at the jail, where the girl has paid the penalty of her wrong-doing and is given her freedom. She bids the warden good bye, and with the man and wife whose house she was about to rob, rides off in their automobile.

WHO NEEDED THE DOUGH? (The Vitaphone Co.).—A tough looking character noticed loitering in front of a banking institution as a gentleman emerges counting a roll of money. The tramp looks at it longingly, decides to appropriate it, grabs it and starts on a run. Several bystanders have observed the darning holdup, and with a policeman start in pursuit. A chase through the streets follows. Coming to a bakery, the hobo runs in, the crowd stands at his heels. He runs to the rear of the store, and as his followers come in, the hobo pelts them with bread. He runs to the counter, driving them back, then rushes down stairs. There is no safe hiding place in view, but, glancing at the dough trough, he decides to go there, first depositing his money in a roll of dough lying on a table. The policeman follows him down, searches every possible hiding place, and finally discovers him in the trough, drag him over, turn him over to the officer who takes him to the station house. The excitement over, the baker returns to his work, cuts up the dough, puts it in the pans and shoves it into the oven.

The following scene shows a "Weary Willie" lounging about the street begging from the passer-by. Having secured some money, he proceeds to the bake shop, the scene of all the excitement, buys a loaf of bread, and, as a result of the excitement, the loaf he purchased contains the roll of money hidden by his brother tramp, and our closing scene shows him in great glee counting the money.

TROUBLES OF A FLIRT (Vitaphone Co.).—A young girl, who is very much of a flirt, is entertaining a young man who has come to her in his attentions. Everything moves along nicely until "papa" comes into the room. He disapproves of his daughter's actions, scolding the girl and puts the caller out.

Shortly after, the old gent packs his grip for a journey, warning his daughter not to entertain any young men during his absence. She promises, but resolves to have her own way. After her father's departure, she sends a note to "Charlie," asking him to call. Incidentally mentioning that her father is away. The note is delivered, and in due time the young man arrives. The couple are very demonstrative, and are thoroughly enjoying themselves, when the maid announces another caller. "Charlie" hides under the sofa. The newcomer enters and takes a seat on the sofa, and becomes very "apocryphal" much to the disgust of caller No. 1. A few minutes elapse when the maid enters with the news that another visitor has arrived, and caller No. 2 is hidden behind a screen. The third lover takes a chair and presents the young lady with a bouquet of flowers. He, like his predecessors, makes every strenuous move to the young lady.

We now see the father coming up the street and entering the house. He is met and enters the scene, the last arrival scrambles for a hiding place. He jumps into his rival's. One engages in a fist fight with him; the other, standing to one side, an interested spectator. All of them are too much occupied to observe the old man's entrance. He enters and takes in the situation at a glance, separates the scampers, and demands an explanation. When he hears the daughter is secretly required, he commands the two pugilists resume their fight, and while this is going on, he searches for the father of the police. They quickly arrive and drag the three lovers off to the station house, the father and his daughter following.

In the court room the old man tells his story, and during the trial the daughter is secretly required. After all the evidence has been produced, the young men are committed to jail, while the judge takes the young girl's arm and walks away, leaving father in a faint on the floor. The crowning scene shows the "lovers" sitting in their cells, the picture "ceases."

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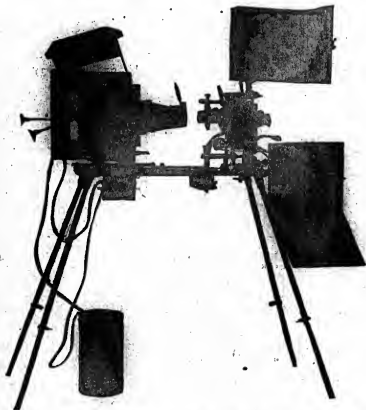
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April 18, 1908

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Editorial.

The Renter.

It would be a good idea for the members of the F. S. A. to take up at their next meeting the matter of regulating or suppressing those bally-ho or hoodlum exhibitors who are bringing the business into disrepute. Not a week passes but some exhibitor is haled to court for disturbing his neighbors by a discordant band, piano or phonograph. These things are all very good if used with discretion, but to flout them in the faces of the law or wishes of the community is only making enemies.

The Exhibitor.

Another matter for regulation is the practice by some exhibitors of distributing among school children their tickets or circulars. This was discoursed upon in the pulpit by the pastor of a Kansas City church; and others, ministers and teachers, have publicly decried the practice. Speaking of this to an exhibitor, he said: "This is a free country and I propose to run my business as I see fit." Of course, no sensible exhibitor will follow those tactics which serve to stamp him as a nuisance and stir up public feeling against picture shows. In an interview credited to the president of the F. S. A. by a Pittsburg newspaper and which we reprint on another page, he touches on this matter, which ought to have the serious consideration of the Association.

The Operator.

We have of late received many complaints from experienced operators that their situations have been taken by boys or inexperienced men. This is short-sighted economy on the part of the exhibitor, as many of them have found when they have had to pay for burned reels or damaged machines. Numerous accidents have occurred during the past week in which nothing more serious than the loss of the film or the machine is reported. All of them are traced to careless or ignorant operators. We are glad to note that unions have been formed in several cities in which the members have to pass an examination. These will gradually coalesce into a national organization which will do much for the welfare of the business if rightly conducted.

As intimated in our advertising columns, we will be pleased to list the names of all qualified operators who are out of work. They should send us their references and qualifications (not for publication, but as a guarantee) and notify us immediately that they have obtained employment.

The Manufacturer.

The development in similarity of ideas in moving picture productions is remarkable at times, so much so that even the manufacturers are led to suspect it is due to collusion. The cases about to be referred, however, are clear of any such suspicion and therefore are the more interesting. For a long time there has been a scarcity of film subjects depicting scenes in life among the mountaineers and on the plains, notwithstanding an active demand for them on the part of exhibitors. Within the past two weeks four manufacturers have placed subjects of this character on the market. The Essanay Company, of Chicago, came out with "The James Boys in Missouri," a picture depicting, among other features, some excellent work by genuine cowboys who know how to ride; the Edison Company produced "The Cowboy and the Schoolmarm," a masterly execution; the Kalem people put out an interesting piece of work, "The Moonshiner's Daughter"; and Lubin presented "The Mountaineers."

Owing to the proverbial "long felt want" all these subjects met with hearty reception and struck such a popular chord they will bear repeating where some more pretentious pictures of a different order will receive less attention than they deserve. Of the four subjects named the Essanay leads in action, but for novel situations and general scenic effects the Edison subject ranks first. This sudden appeasing of the appetite for subjects of the kind just mentioned has unfortunately detracted attention from some very meritorious productions, among them "Jealousy," a title substituted for "Othello." It is a Vitagraph offering commendable in general detail. The Pathe people also produced a very beautiful picture, "The Sleeping Beauty." It is an improvement in many respects on the subject of the same name they produced about five years ago. "Christmas Eve" (a far-fetched title) would be improved by cutting out a portion of the scene preceding the last.

We wonder what the father of dramatic art would say if he came to life again and witnessed the rendering of one of his classic plays on the screen in pantomime. Certainly he could only commend such acting as is done by the Vitagraph stock company in their rendering of "Macbeth." The murder scene is depicted with good judgment and those who cavil at the presentation of tragedy in any form will agree that in the rendering of classic plays the actors must "follow the book." When seen on the screen, these acts are far less gruesome than if carried out by living actors upon the stage.

"The Lion Hunt" is a rare subject issued this week and will make a good headliner. The photographic quality and realistic scenery are strong features in this film.

One fault in the present mode of releasing and renting films was manifested by two large theaters, within a block of each other, both running the same subjects. There is no reason for such absurd mismanagement. A little farther along another theater was showing both F. S. A. and independent films. Another theater was making a vain attempt to get an audience interested in "Cupid's Realm." Somebody is progressing backwards.

Lessons for Operators.

By F. H. RICHARDSON, Operator, Chicago.

CHAPTER VIII.—CONDENSERS.

Condensing lenses are made of standard diameter ($\frac{1}{2}$ inches) and of varying focus. The focus of the lens required will depend on the throw and it is well to order the first pair from some reputable optical house, giving length of throw and size of picture. Find out exactly what it is they send and thereafter order the same; $6\frac{1}{2}$ -in. and $7\frac{1}{2}$ -in. are most generally used and in some instances one $6\frac{1}{2}$ in. and one $7\frac{1}{2}$ in. are used together. As to the grade of lens—it is a mooted question. The cheap 75-cent lens is most generally in favor and gives good results but not quite so perfect as the higher grades. The more costly lens breaks just as readily, however, as do the cheap ones.

As to condenser breakage, it is a thing that will occur under the most careful and intelligent management, but ignorance or carelessness will largely augment it. Briefly stated the main causes of breakage are as follows: (a) lenses fitting too snugly in the "round" (metal casing into which the lenses fit in most lamp-houses). Lenses should never fit tight in the round. There should be at least 1-16 in. play and the ring should not be screwed down tightly. The lens should rattle when shaken; but this should not be overdone. There is room for the exercise of a little good judgment and common sense in this matter. If left too loose the lenses will not set square with each other, in which case the light will be materially deflected and much of it lost. Should the lens be too large it may be reduced by grinding the edges on a coarse grindstone—never use an emery wheel as it will chip the edges and ruin the lens. (b) The light too close to lens, caused by lens of wrong focus—remedy: get right focus. (c) Circulation of air in lamp-house and condenser casing holes closed or *vice versa*. Remedy: regulate condenser vent holes according to amount of circulation in lamp-house. (d) Stoppage of screen over lamp-house with carbon ash. This produces excessive heat in lamp-house with consequent abnormal heating of lens and liability to breakage. But no matter what you may do or how careful you may be condenser lenses will occasionally break.

The writer has run for months without breaking a lens then, under seemingly the same conditions exactly, they would break, break, break, leaving him to simply scratch his head and wonder what caused it anyhow. One other prolific cause of breakage is allowing the carbons to flame. Carbons will "flame" when too far apart, especially if powerful current is being used, and this creates excessive heating in lamp-house. This is bad enough, but if the flame itself strikes the lens it will break sure.

To recapitulate: Get your lenses of right focus for your work; have them fit loose in round; regulate your vent holes with judgment and *don't* allow your carbons to flame. By so doing you will reduce breakage to a minimum but—condensers will break and a stock should, at all times be kept on hand.

PROJECTION LENSES.

Get them to fit your work. Get them of good quality. Get them of good size. Keep them *clean*. Supply the house that furnishes your projection lenses with exact distance from lens to curtain and exact size (width) of picture you want and if they know their business they will do the rest. To find the size motion picture lens required

divide distance (in feet) from lens to curtain by width (in feet) of picture desired and quotient will be number of lenses. For instance: If a 15-ft. picture is desired at 60 ft. we find 60 divided by 15 is 4—you want a No. 4 lens. This applies to motion picture lenses only. Always be sure your lenses are in *exact* focus. Nearly right will not answer. They should be exactly right. Select a scene with coarse grass or trees with leaves and bring out every spear or leaf clearly. Have some one manipulate the adjustment screws for you and go yourself down into the darkened house close to the curtain and direct him. A lens may be nearly right but just a fraction of a turn of the screw may make it better, but you cannot perceive the difference from the operating room. Lenses should be kept clean and this may best be done with wood or denatured alcohol, polishing afterward with a clean, soft chamois. Take the lenses apart occasionally and clean, but be *very sure* to get them together just as they were or you will have trouble. The smaller diameters of stereopticon lenses do not give nearly so clear-cut a picture as those larger. A $2\frac{1}{4}$ lens is small enough ($2\frac{1}{4}$ in. in the clear). But above all things remember this: a cheap lens is an abomination and dear at any price—even as a gift.

The Picture Next.

The Electric Light in the Optical Lantern.

No. 7.—By C. M. H., in *The Kinematograph and Lantern Weekly*.

Continued from page 286.

Now that we have devoted some considerable attention to the more technical part of the subject, it will be as well to turn our notice to the practical portion and deal with the matter from the point of view of the itinerant lanternist arriving upon the scene of his evening's labors.

First as regards the fuse. To refresh our memory, it may be again mentioned that the fuse is a kind of safety device inserted in an electrical circuit at different points along the wires, for the purpose of automatically breaking their continuity at any time, should the current become too large for them to carry with impunity. For the amount of current which you could draw from electric light mains would otherwise be only limited by the resistance offered by the work that you give it to do, and it might easily happen accidentally that that resistance was so small that an immense quantity of current would rush through the wires, with the probable result of burning them up, and doing considerable damage to the installation generally. A fuse is a piece of easily melted tin or lead wire, of small diameter in respect to the current that it is destined to carry. If from any cause this quantity of current is materially augmented, it will raise the temperature of that fuse wire above the melting point, and it will drop from between the terminals and immediately break the circuit and prevent the further flow of current. So it will be seen that the first thing a lanternist has to see to on arriving at a lecture hall is that the wires bringing the electrical supply into the premises are sufficiently large to carry the amount of current that he requires for his lamp, and that the fuses that are inserted in the circuit are such that they will not melt under any legitimate strain that they will be subjected to during

the course of the evening. Over and above all the installation fuses in the hall, the lanternist should carry his own private fuse, which he can place in some easily accessible position near the lantern, and which he so arranges that it is in the lantern branch of the current only. No other current whatever should be drawn from the wire controlled by that fuse.

The next cut-out beyond this, which would be one belonging to the hall, should be of greater capacity, so that in the event of an excess of current being taken from the wires the lantern fuse would be sure to give out first, for then the lanternist will know in a moment where to put in the renewal piece of fuse wire, and there will be the least possible delay. If the second cut-out is not exclusively on the lantern circuit—that is to say, if there are any other lights running on the wires in which the second cut-out is placed—that cut-out should be large enough to carry the current required to furnish the other lights, as well as enough to blow the lantern fuse and a little to spare.

Fuse wire is made in several different sizes, and the electrical lanternist should always be provided with a few pieces of suitable dimensions. The wire is kept in stock by all large suppliers of electrical accessories in most of the sizes of the standard wire gauge. One of these little instruments should also be carried by the lanternist, who will thus have a ready means of arriving at the current that a given fuse will carry. Thus, No. 18, S. W. G., which is 0.0437 in. diameter, will melt with a current of 15 amperes, while the next size smaller No. 20 will give way at 10 amperes. When two or more pieces of wire are combined to produce a fuse of larger capacity, they should be twisted together into a single rope, and it should be remembered that the amount of current which such a compound wire will carry is a little less than the sum of the maximum currents that the individual strands will bear. Thus, two pieces of No. 20 bound together would hardly take 20 amperes without fusing.

The next question which presents itself is as regards the resistance that will be necessary to control the flow of current through the lamp. This will depend, of course, to a certain extent, on the amount of light which it is desired the lamp shall yield, for the quantity of light is proportional to the current that passes through it, while the current depends upon the total resistance of the circuit. As the resistance which the arc presents to the passage of the electricity is not sufficient to prevent 100 volts from driving an uncontrollable amount of electricity across it, it follows that an artificial or auxiliary resistance will be required to bring the total up to the necessary amount. What the extent of this artificial resistance should be it is rather difficult to say exactly, for the resistance of the arc (it is really more in the nature of a back electro-motive force than actual resistance) is a variable quantity, depending to a very great extent upon the amount of current flowing across it and upon various other factors.

Let us take a case for the ordinary practice of an electrical lanternist. We will suppose that the hall in which the show is to be given is a rather large one, taking, say, a sheet of thirty feet across or thereabouts. This will require, in order to give satisfactory results, a far brighter light than will be yielded by any limelight jet. The last time I operated an electric lantern where the screen was of this size I used a lamp that required a current of 15 amperes, and the result was in every way satisfactory. We will suppose that the available electric supply is one of 100 volts pressure, as it was in this case,

and as it is in nearly every case where the supply is drawn from the Corporations' lighting mains, or even from a private installation. Now the resistance of a 15 ampere arc is about 2.33 ohms, that of a 10 ampere arc being 4 ohms, and of a seven, 6.5 approximately. It is the first that we are concerned with. The total resistance of a 100 volt current in which 15 amperes flow must be 6.66 ohms, for 15 divided into one hundred goes six and two-thirds. That amount of resistance has to be built up of that of the arc together with an extra resistance to bring the total to that amount.

Of course, the resistance of the arc must be subtracted for the total required, and the result, namely 4.33, is the amount of the artificial resistance that is required in circuit when it is desired to run an arc, taking 15 amperes, the original electro-motive force being 100 volts.

(To be continued.)

Making Slides by Reduction.

By BURTON H. ALLBEE.

Specially contributed to the MOVING PICTURE WORLD.

In a former article making slides by contact was treated fully, and for everything except exposure that article holds good. The same developer, the same methods of clearing, washing, drying and mounting, are employed as in slides by contact. The difference is solely in methods of exposure.

In the contact process the negative and the slide plate are placed in a frame and the exposure made exactly like making a print on paper. In reduction processes the worker goes about it almost the same as in making a bromide enlargement, except that the process is reversed, the positive is made smaller instead of larger, as in making enlargements. In other words, reduction is taking a negative of any size and reducing it to the size of a lantern plate.

Professional workers have elaborate instruments, copying and reducing cameras with lenses made especially for this kind of work and with various sizes of kits to hold the different size of negatives while at work. An XX 10 negative, or even larger, can be reduced to the size of a lantern plate and will come up sharp and clear in development, reproducing all the gradation of tone and the delicate detail of the original.

A good reducing apparatus with a fixed focus for 4 x 5 negatives can be bought for \$5. More elaborate instruments range up to any price one wants to pay, the expense depending upon the quality of the lens. The low-priced one, fitted with a meniscus lens will reproduce all the qualities of a good negative, but the cheap lens does so as well with a poor negative. One could buy the cheap camera and fit it with a high-priced lens if desired, but, except under special circumstances, this would scarcely be desirable, since, if any considerable amount of money is to be expended, it is better to buy a focusing reducing outfit, supplied with a good lens and all the other attachments required for making slides by reduction.

There are temporary methods of reducing which can be utilized upon occasion, and good work can be done with them. For example, suppose one wishes to reduce a 5 x 7 plate. Get a piece of board one-half inch thick and cut a hole a shade smaller than the negative. On one side glue two rebates into which the negative can be slipped. Put this negative holder in the window, with

a piece of ground glass or two or three sheets of white tissue paper back of it.

If you use a 5x7 camera, get two kits for lantern plates. Put them in a holder with lantern plate in them. Focus on the negative on the holder as though making an exposure anywhere. If the negative is strong, with sharp contrasts and steep gradation, no backing of ground glass or white tissue will be needed, but if it is soft or weak, this backing will emphasize the contrasts and will help in making a snappy slide.

This method makes good slides, inclined to softness, or, in some instances, they will look out of focus in the distance. As a rule, however, in the absence of any better means, this simple process will be found sufficiently effective for ordinary purposes. Any size negative can be reduced the same way. In fact, when you stop to think about it, a considerable portion of the landscape can be placed on a small plate, hence it is no difficult feat to reduce a small negative still smaller.

In reducing in the camera, whether fixed focus, focusing or in the window, daylight is essential. It might be possible to do quite as well with a powerful arc light, but smaller lights will generally be found unsatisfactory and one better not attempt it. The illumination will be uneven and some portions of the slide will be strong and some weak. Better use daylight, preferably north or west. Of course, either is steadier than south or east. The window where one works should not be shaded and no trees or buildings near at hand should come across the view. If they do, some impression will be made upon the lantern plate, and it will turn out part negative and part positive, not a very good combination.

The length of exposure will vary, but taking a negative of fair density on a bright day it will require from fifteen to twenty-five seconds. On cloudy days, up to forty-five seconds, or even longer, will be needed. Generally an exposure substantially half-way between the extremes will be found a good one for a trial. Upon the result of that more definite and possibly more satisfactory exposures can be made.

After the exposure is made the remainder of the work will be exactly the same as in making slides by contact. Sometimes they seem to require closer attention in development, but perhaps that is only fancy. They should not. If an image is impressed upon the sensitive film, it doesn't matter how it is done. The developer should work substantially the same provided the relative exposures were the same.

The only advantage in reduction is it enables one to make use of all sizes of negatives. A negative made with a good lens in a 4x5 camera, sharp and clean, will make quite as good a slide by contact as could be made by reduction. At the same time one often wishes to include all of a 4x5 negative on a lantern plate, and obviously that requires a reducing apparatus. Yet, even if it does, little money need be expended. Make the lower priced ones serve your turn, unless you care to purchase the expensive apparatus. It is an excellent thing to be able to do it, and wherever it can be done one does well to work with the best tools and instruments procurable. On the other hand, if one doesn't feel able to put out the amount of money required in purchasing the expensive outfits, good work can be done with the lower priced ones.

You will spoil more slide plates in reducing by daylight than you will working by contact with artificial light. A gas flame usually burns substantially the same, and if you place your negative a specified distance from the light you will always get exactly the same illumina-

tion. Your exposure can be regulated to suit the density of the negative, and after a few trials you can't go far wrong.

Daylight varies. Not only is it different from season to season, and day to day, but it will not be the same five minutes in succession, excepting at about the middle of the day. Moreover, the plate is so far from the lens that a relatively longer exposure is needed. A combination of these inconsistent factors will test the worker's judgment to the utmost. Fortunately lantern plates are made with considerable latitude. The emulsion is slow and it is easier on that account to obtain satisfactory results.

Probably, if one intends to do considerable work along this line, it is better to buy the reducing apparatus. For larger negatives, the window method could be used, but for 5x7 it would be better to have apparatus made especially for the work, with proper focusing arrangements and fitted with a good lens. The lantern plates saved would eventually pay for the apparatus.

The worker should be familiar with both methods of working, then he will never be at loss how to proceed, nor will it be impossible for him to direct others in the work. The man who knows how to do a certain thing has a great advantage over the man who does not know, consequently every lecturer should learn all these processes. Then he can do his work better and will feel easier about it when it is done by others.

How to Make Lantern Slides from Larger Negatives.

Get a box measuring 10 3/4 in. by 8 1/4 in. and 3 in. deep (and if unable to get one exact, make it so), take off the lid, and in its place fix a sheet of ground-glass 10 in. by 8 in. by putting runners at the top and bottom—i. e., a ledge for it to slide into, or it might be made fast by simply pasting paper round the edges.

Then cut a piece, 8 in. by 6 in. out of the bottom of the box, and fix grooving at the top and bottom outside for the negative to be slipped in and out easily.

To use this device, fix the camera by the tripod screw on a board broad enough to support it, about 50 in. long, and raised on two supports about 3 in. (so that the screw is easily manipulated) and place the negative-holder at the other end with the negative, the film side facing the lens. Place on a table facing a window, so that the light will pass through the ground glass to the negative and find correct position by focussing with full aperture and then stop well down; placing two laths from top of camera to top of negative holder, and throwing a double thickness of black cloth over so as to make a dark tunnel. Cut a carrier out of a wooden cigar box to fit the half-plate carrier and size of lantern plate, making the corner pieces of stout bent pins with the heads cut off.

The length of exposure and stop to use will soon be ascertained. Try 3-32. Two minutes with ordinary negative and this will guide you as to over-exposure or under-exposure. The reason for making the ground glass larger than the negative to be copied, is to prevent a shadow being thrown around the edges of the slide, which would be the case if made the same size. The whole might be made in half an hour, and occupies very little space when not required.

JAS. OGILVIE.

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The Film Service Association.

With the Interviewer.

Within the past few days rumors have gained circulation in film circles that a crisis has developed in the Film Service Association, and cancellations of orders by several of its members have been cited as bearing them out. In view of existing conditions such rumors create interest from the very moment the first whisper is heard and naturally investigations follow rapidly. Thus far nothing has been learned to justify a verification of the reports. In view of the brief period the Association has been in existence and the many vexatious problems it has been obliged to contend with, the organization is working with remarkable serenity. One thing is certain—there is no crisis, if by that term it has been intended to convey the impression that the existence of the Association is threatened. There is absolutely nothing to justify even a suspicion in that direction. The statements of one of the most prominent and influential members in an interview appear to be fully sustained. He said:

"A crisis in our ranks? That is all bosh. Some enemy's desire has outrun his judgment, or he is trying to create a run of exhibitors to the Independents. Such methods are unworthy the time required, yet applicable. They are foolish. Something of much better calibre will be required to get at the point. The fact is, the Film Service Association is stronger to-day than at any time since it was organized and a great future is in store for it. Why is it stronger? I'll tell you. We have had some very trying propositions put before us during the past three or four weeks and every one of them has been successfully handled with entire satisfaction to all interested. This has won for us a confidence which only some neglect or failure on our own part can weaken. It required prompt, intelligent, executive action and we made good in every instance. I do not mean to infer that our operations have attained a state of perfection. Such is not the case, as we still have many problems to solve and expect others from time to time, but I will say without fear of successful contradiction that thus far every promise made has been fulfilled as far as our conduct is concerned and every member of the Association has had proof of its ability to promote and protect his interests.

I will not say that we have no grumblers. They are with us at all times and under all circumstances and conditions, but with all due allowances the members as a whole are satisfied with anything we are doing. There are indications of a dissolution does not know what he is talking about. I could cite scores of instances where the Association has done admirable work in the promotion of mutual interests, cases in which individuals have been tided over a crisis that threatened them seriously; but what has been done will be looked upon as insignificant when the Association has had a little more experience and settles down to real, hard work."

It seems that a misconception has been put upon some of the developments that gave rise to the rumors in question. It is true that some members of the Association are sending in cancellations of orders to the manufacturers, but in every instance, so far as the best information goes, they are qualified. In other words the cancellations are practically suspensions. Among the reasons advanced are that the Summer season is drawing near and by the time the thirty day expiration (which is the period of notice required by the contract between the manufacturers and film renters) it will be so close to hand the renters will not be able to handle new films in the same quantity they handle during the Fall, Winter and early Spring seasons. On the other hand, the renters are required notice now the renters would find themselves saddled with the usual quantity of films on their standing orders up to the first part of June.

Looking at the matter from a sound business point of view it must be admitted that the co-operation between the Association and manufacturers has attained at least one result that commands admiration. It has eliminated a spirit of recklessness that at one time very seriously threatened the interests of both the maker and buyer of films. As every good business should, the latter now looks ahead and advances with caution. We find that some of the renters have been inculcated with such a nicety that the manufacturers are actually complimenting them upon their good judgment and fairness. In giving notice of reduction or cancellation of their standing orders some of these renters have stated that in all probability they will increase their orders immediately after the thirty days expire; that the notice is merely a precautionary measure to avoid being tied up and they wish to have a free hand to place orders as the prospects for the Summer season dictate.

JAMES B. CLARK, PRESIDENT OF THE F. S. A., IS OPTIMISTIC.

A reporter on the staff of the Pittsburg "Times" has interviewed Mr. James B. Clark and that paper prints the following under the heading of:

The Motion-Picture Industry's Great Growth.

The all-pervading motion picture, which is abroad in the land to an extent that is marvelous, bids fair soon to break out in a new field and continue its work of devastation to the human entertainer. It already has displaced the vaudeville performers in some theaters that were devoted altogether to the latter; it has been presented in theaters built exclusively for and has obtained patrons by the thousands who never before took much interest in anything theatrical; it has developed into such a mighty thing that a combination of managers—a trust if you will—is required properly to take care of it. Now, as always is the case, the individual is to suffer again. This time the individual is the musician.

The dozen or so men who furnish music in between the acts; who do the stunt when the hero in the melodrama rushes down center in the limelight to a striking pose; who put the audience in mood to rollick with the care-free dairymaids and near-soil boys, who come out tremolo and compression when it looks like all day with the flaxen haired heroine or that dear, precocious child is breaking loose again—the services of these friends of humanity, the mantle of whose music covers many a sin that even charity would find it hard to shield, are to be ignored in the future. Between the acts the motion picture will appear to ask the kind attention of the ladies and gentlemen. In other words the orchestra is to go.

Of course, no mandate to this effect has gone forth as yet, but in several cities the lower price houses already have dispensed with the music-makers; it is natural to suppose that others will follow suit. The new idea has not struck Pittsburg thus far, but another season may see the orchestra pit vacated or filled with entertainment seekers at so much per, while during the intermission given the hero and heroine to get their breath for further narrow escapes the dance of the million picture world in its hands told the carpenter of a childhood legend will be told in picture form, or the moonshiner's daughter will fall in love at sight with the handsome young revenue officer who has just battered down her father's still.

Will the new move be a success? He would be a daring prophet who would predict the failure of anything in the moving picture line. The success that has attended the development of the motion picture art has astonished as well its promoters and its votaries. Less than a year ago a man high up in the circle which practically has the destinies of the motion picture world in its hands told the carpenter of an article that the spread of the business had been so rapid and so great that he could hardly keep up with it and he didn't see how anything but a reaction was possible. Within the present week the same man laughed comfortably when asked how he felt to trust magnate and said there was no telling where the end to the extension of the business would be. He thought it not at all improbable that the theater managers would get the fever and he added there would be no objection on the part of himself or his associates if they should.

Combination Was Forced.

Reverting to the growth of the business, it is declared by those who are at the head of affairs, that the combination of interests was made necessary by the conditions which that growth developed. With real mushroom rapidity exhibitors sprung up all over the country. To supply these film exchanges were established and price cutting which comes with a rush for business followed. Films were rented over and over again, going from the better houses, which could afford to pay top prices, along the grade until re-rented many times they turned up in the shacks slapped together in a hurry and dependent on to-day's receipts for to-morrow's opening. Naturally, the films long before they reached this stage were worn out and damaged to such an extent that they lost their value. Exhibitors given from such films only could result in harm to the business. If the public was to be amused and entertained as a regular thing they must be offered better material. This was the way the picture men reasoned and it was not long until the forming of the com-

bination of which the dispatches in the daily papers have told. There were many, however, among the distributors of films who held that they should be allowed to rent the films as often as they could and finally to sell them if that was possible. Coupled with this state of affairs was the alleged infringement on the patents of the Edison people.

The motion picture was invented by Thomas A. Edison, who also has been largely responsible for making it commercially possible. He secured patents for the camera and the motion picture film. The Edison people hold that these patents prevent anyone else from using cameras or films who are not authorized to do so by them. Every camera and film, other than the Edison, are declared to be an infringement of the patents. There has been much litigation and the courts have held that other cameras than the Edison are infringements on the patent. It is claimed by the Edison people that this decision carries recognition of the film, but this point has yet to be settled by the courts. The case will come up in Chicago shortly.

Figuring that the courts would render a decision in the film case similar to that in the camera case the Edison people and those manufacturers who agreed with them proceeded to draw up their conditions which would govern their business. Under these regulations the film manufacturers agree to sell motion pictures only to those licensed exchanges that give a written agreement not to rent out the pictures below a specified minimum price. The exchanges also must return the films within a specified time, in other words, each film can be rented only so many times. This is to keep all up to the standard. The manufacturers agree not to recognize exchanges dealing in any way in infringing films and the exchanges agree to supply only exhibitors using licensed pictures exclusively.

Small Ones Shut Out.

The first effect of such an agreement, of course, would be to shut out the small exchange and a number of the small exhibitors, but this combination would hold, but for the consequence of every move for the general good. It is admitted by the exchange men that the combination has brought a curtailment of business. This is particularly noticeable because of the additional effects of the business depression. But they consider that the setback is only temporary and that when business shall revive it will be on a better foundation and of such a nature that every one will benefit. The price to the exhibitor has been raised, but not many have kicked to any great extent. As for the fly-by-night provider of the form of entertainment, the dealers in supplies figure that he is better far away.

There are 75 firms of distributors in the Film Service Association, as the combination is known. Several of these have branches so that the Association has 125 memberships. The opposition Independents also have organized, but their number is much smaller. They are at a disadvantage, as most of the manufacturing firms allied with them are foreign, and in addition to a difference in the work, there is also the duty that must be paid on the finished film when brought into this country.

In this connection it may be stated that the film is manufactured in this country and shipped abroad, where it is turned into pictures. It is on the pictures that the duty is levied. The only foreign firms allied with the Edison people are those of G. Melies and Pathe Freres, whose studios are near Paris. They do their posing in France, but the negatives are sent to this country to be finished in a big plant of the firm at Boudrook, N. J. The Independents insist that duty should be paid on the negatives and this is another chapter of the war—if the decision in the litigation soon to be made does not end it—which is still to be written. The Pathe people are admitted to be the leaders by long odds in the motion picture art.

It may be of interest to Pittsburghers to know that this city is the home of the largest firm of film distributors in the world. This is the Pittsburgh Calcium Light and Film Company, whose secretary, James B. Clarke, is president of the Film Service Association. In addition to its large plant in Fourth avenue, the firm has branches in Rochester, N. Y., and Des Moines, Ia.

"Just to show how confident we are as to the future of the business," said Mr. Clarke, "we have just leased more quarters here and if things go on as they have even the enlarged room will be too small for us. Besides our headquarters here our branches are thriving, despite the setback due to the business depression and the new order of things among the film men.

"We planned not long ago to open a branch in Mexico City, and sent a man there to look things over. But the methods of the people there didn't look good to us. I guess Castro hasn't much on some of those who are working for the good of their fellow man under Diaz. They all have their hands out. Just to give you one of the conditions: They insist that we keep our books in Spanish, necessitating the hiring of some native, of course, and have them open to the inspection of the authorities at all times. Pleasant, isn't it, not to have a look in at your own business?"

WITH W. H. GOODFELLOW, OF DETROIT.

The world is in the grip of a deluge of moving pictures. In the Orient, in the western world, in centers of civilization, at the edge of the wilderness, the man with his miles of films and his picture machine has fared. No place is too remote for his enterprise to penetrate. He is the adventurer of to-day—the Argonaut of the twentieth century; and at the end of his long trail gold awaits him.

In Europe and the United States no town is complete without its moving picture show. The counterfeit forms which move before the audience on the screen are taking the place of the theater, they remove the necessity for travel, they exhibit strange and wonderful things, and audiences marvel and exclaim:

"How is it done?"

For the cost of a nickel one may sit in the same room with the King of England; may stroll through the same park with the Czar of Russia, may peep into the lives of all the famous men of the earth.

For the cost of a nickel one may wander down the Strand, in London, may walk the boulevards in Paris, may stand in the fore by the upper catara of the Nile, may see the soldiers of Uncle Sam fighting the little brown men in the Philippines, or may even witness the charges and repulses at the siege of Port Arthur!

For a nickel one may hunt tigers in India, visit the navies of the King, witness volcanic action and behold the awful work of earthquakes! If one would laugh he may enjoy side-splitting adventures, or he may see impossibilities become accomplished facts before his eyes.

For the moving picture machine the laws of nature are suspended, the attraction of gravity is nullified, the men walk up walls and along ceilings with freedom and ease; people are seen to plunge over precipices and to bob up serenely unharmed.

The actors on the canvas can give cards and spades to the Salem witches and beat them at their own game. Persons are transformed into animals before the very sight of the audience. Men and things are made to appear and to disappear at the wave of a magic wand. Anything can be done; everything can be done.

For the moving picture man there are no impossibilities. He forgets time and space. The maker of the films says to himself:

"I desire this or that effect." No sooner said than done.

A little thing like a visit to the moon, or a flying journey among the clouds is so simple as to be laughable. A rain storm is desired, it is forthwith produced. Snow becomes necessary; a blizzard is at hand. Natural conditions and unnatural conditions are always kept in stock by this worker of miracles—this purveyor of five-cent wonders.

Audiences sit and gaze in wonder at the pictures thrown upon the canvas.

"How did they get that picture?"

"Wonderful! I don't see how they did it!" "It's positively uncanny!" These are some of the remarks one will hear at a moving picture performance. And they are warranted.

How are these things done? Well, as is usual in all things where the unusual is exhibited, the audience is requested to help in its own deception. This is the first step.

The second and most important step is the manipulation of the camera and films.

Before one inquires how a thing is done it is well to know by whom it is done.

In Detroit is one of the eight great moving picture companies in this country, the Goodfellow Film Manufacturing Company. It furnishes films for the local nickelodeons and for the playhouses where moving pictures form a part of the performance. It sells films over the country, from Maine to Dakota, from Northern Canada to Mexico. Its daily sales, to its share of the 8,626 nickel theaters in the United States exceed \$1,000 a day. Before the company can sell films it must make them. For this purpose it employs a corps of forty actors and eight stage managers, while a scene-

painting studio and a plant for the developing and printing of the pictures when taken are maintained.

Plays are written—each manuscript covering about one typewritten sheet for all films. There is no dialogue. The players do not say a word, but they do a lot. Action is the whole thing, and every movement, every gesture, every turn of the head throughout a sustained part must be studied, and the actor must be letter perfect in his part.

Sometimes these players are drilled in their parts for weeks before they are ready for appearance before the camera.

When the stage manager notifies Mr. Goodfellow his actors are ready to be photographed, the scenery studio at Birmingham is communicated with, and next day complete settings are delivered to the studio at Forest avenue and Hastings street, where the pictures are taken.

By no means all the pictures are taken in the studio, however. The public streets and parks are converted to the uses of the moving picture man.

A short time ago it was desired to make pictures of a play entitled the "Little Match Girl." This was to be a most pathetic scene where a tiny, ill-clad child froze to death before a brightly lighted department store window, wherein were displayed dolls and toys and things dear to the heart of childhood. Preparations were all made. Everything was in readiness for Dame Nature to furnish a snow storm—for the picture man likes reality when he can get it. A flurry started and the actors were taken out on Monroe avenue, in front of the Partridge & Blackwell store, and the play set in motion. Then the flaky snow decided to descend no longer. Immediately the skilled "faking" of the business was put into play.

A man mounted to a balcony above the spot where the poor child was dying, and, as she breathed her last breath, sprinkled a shower over her.

A little while ago a scene was produced in which an automobile was seen climbing the steps of the county building. People were astonished.

If they could have seen the process of taking that picture their amazement would have been considerably less. The auto was on the steps of the county building all right. There was no doubt of that whatever, but it never started at the bottom and climbed to the top under its own power. Far from it!

The way of it was this: The machine was totted to the top of the steps, and then allowed to back down, with all safeguards against accident or hurried descent provided for. It is much easier to run a machine down steps than to force it up them.

But the auto climbed the steps in the picture, you say. Very true, also very simple.

This was accomplished by simply reversing the film in the picture machine and running it off backwards. In this way the auto was seen moving forward, up the steps, instead of backwards, down them!

Sometimes a scene is displayed in which a horse and wagon, or a man, or a crowd, are shown walking nonchalantly up the side of a tall building.

This excites more amazement than it is entitled to. These wonderful pictures are more simple than the auto and the steps. A film is taken of the building alone. Then another is taken of the man, the horse or the crowd, and it is printed on the building. When the film is run through the moving picture machine the public sees a figure moving up the side of a building that it may never have been near.

Those marvelous appearing and disappearing stunts in the so-called "black art" pictures require less trouble even than these others. They are simplicity itself.

A character appears on the stage and with a firm gesture plants his cane in full sight of the breathless audience. Instantly a human head, lacking a body, appears at the top of the stick. It grins and laughs and bows—a real human face.

Very simple! At the back of the stage is a black curtain. The man plants his cane, then the film is stopped in the camera while the possessor of the bodyless head pokes it through the curtain and rests his chin on top of the cane. Then the picture taking goes on, with the effect of a marvelous piece of magic.

It is the same method that is used in other magical scenes where transformations are worked. The camera is stopped while the characters change places, and then the exposure is started again. Thus the effect of instantaneous change is given.

In viewing these pictures the audience is required to fool itself. The movement of the pictures is quicker than the eye.

Recently a scene from distant Labrador was taken out on Woodward avenue! A snow-capped hill was chosen for the setting, dogs harnessed to sledges were there to give color. Actors dressed as Esquimaux moved about their business. It had all the appearance of reality. Everyone who sees these pictures will fancy he is looking upon a scene from the frozen North—and that is all that is desired. It is not what the audience sees that bothers the moving picture man, it is what the audience thinks it sees!

In a few days Custer's last fight will be staged and taken by the camera man. This struggle to the death will take place out on Woodward avenue, with Detroit's new crack cavalry troops, the Indians and soldiers real or faked, will be massacred before the eyes of the audience most realistically.

So it is throughout the whole business. Nature is used as she is when it suits the convenience of the moving picture man. When her laws are not to his taste, he alters them to suit himself.

Nevertheless he prefers that things actually happen. Not all the pictures are "fakes" by any means. Actual trains are wrecked. Actual horse races are shown. Actual football games are played. Cameras are placed on the front of runaway trains and long miles of scenery are taken.

"We always like actualities when we can get them," said the president of the local company. "A skilled person can always detect a fake. When you go to see a play and there is a snow-storm scene, you are perfectly able to detect that torn paper is used for the snow. It is just so in the moving pictures, only the fake is there not quite so perceptible."

"People have to deceive themselves. There is no such thing as moving pictures. What appear to be such are nothing but a series of tiny photographs, each of which is complete in itself. It is impossible to take pictures so quickly that there will be no pause between them. There is always a space between. If people would watch closely they could detect this. The faster the pictures are shown the more life-like they appear. Therefore they are run off rapidly. The audience thinks it sees actual motion in the pictures, whereas it really sees quick succession of snap-shots thrown on the canvas—each a separate picture."

The Goodfellow Film Manufacturing Company is a young concern. Only two years has it been doing business—but its owner has been made a wealthy man in that time.

Two years ago W. H. Goodfellow owned a nickel theater near the bridge approach. It was totally destroyed in the Stegmeyer fire. He was left penniless, but he had an idea. He went to a friend who loaned him \$500 with no security. With this he went to New York and purchased a few moving picture films and established a film exchange in this city. The business prospered. He made money, but it went back into the business. Soon he started making his own films. Now they are sold all over the country, and the \$500 of borrowed money plus the idea have made Goodfellow a man who is rated at \$250,000. In one vault in the company's offices are \$60,000 worth of films ready for shipment. Each set of pictures is worth \$150.

Great has been the wonder of people at the effects obtained by the picture man. Great has been the curiosity as to the method of obtaining them. In a measure they have been taken into the secret—yet, in great part their curiosity must remain unsatisfied. They will never be able to say with certainty what is fake and what is real. Enough is real to make moving pictures valuable educationally, enough is manipulated to keep the people guessing. At any rate the whole business is interesting, and the people will undoubtedly keep on spending their nickels to be fooled or to witness actualities, as the case may be. Moving picture men say the business is growing every day.—From the Detroit News-Tribune.

LIMITING THE THEATERS OF WASHINGTON, D. C.

The Commissioners of Washington, D. C., have received a suggestion from Major Sylvester, chief of police, for a regulation prohibiting the establishment of a so-called nickel theater in any part of the city except in what is known as the business section. Recommendation on the part of the major grew out of reports received by him from several captains of police precincts to the effect that these places of amusement are rapidly invading the strictly residential sections. Upon the recommendation of Commissioner West the question was referred to the corporation counsel with a request for his opinion upon the legality of such a regulation.



Wilmington (Del.) City Council has increased the license fee from \$25 to \$75.

A bill is before the Massachusetts Legislature providing for not more than twenty minutes' continuous performances in moving picture shows with five-minute intervals.

F. Bruce Orr has purchased the Electric Theater on Main street, Fairmont, W. Va. This is said to be one of the most popular and best paying theaters in that part of the country.

Herbert Charters has purchased the Aurora Theater, Ottawa, Kan., and changed its name to American Theater. A strictly moral and high class service has made this theater very popular with the people of Ottawa.

A new nickelodeon opened last week, located at 87 Glen street, Glens Falls, N. Y. Its proprietor, Joe Miller, is well known to the trade, and claims he has one of the best equipped houses in the State, beautifully fitted, with a seating capacity of about 200.

The Independent Film Service is the name of a lively concern that has opened offices in the Mint Arcade, Philadelphia, Pa. The manager is Mr. G. H. Walker, who informs us that they have an ample supply of films on hand to meet all requirements, and they trust, by square dealing, to merit a share of the patronage of the exhibitors in their vicinity.

Samuel Long, vice-president of the Kalem Company, has purchased from George Kleine, the former president, all his stock holdings in that company. The relief Mr. Kleine is from the undesirable position of being actively engaged in both camps. That Mr. Kleine should have sacrificed his prospects in this rapidly growing concern, which he helped to establish, proves that he is not a man who will let large or small matters swerve him from his purpose and that he has the courage of his convictions.

In connection with the article on lenses on another page we desire to call attention to the fact that the Gundlach-Manhattan Optical Company, of Rochester, N. Y., are offering to the trade something special in projection lenses. They claim that these lenses have a larger working aperture than the imported lenses and their hitherto high reputation for photographic lenses prompts us to call the attention of the trade to their new product.

Traverse City, Mich.—Howard Cummings and Willie Brown, 12 year old, got the moving picture show habit so badly that their financial resources were exhausted. Nothing daunted, they annexed a reel containing a thousand tickets belonging to the Palace Amusement Company and proceeded to give theater parties. The police caught the youngsters, made them confess and discovered their treasury hidden in a pile of bricks behind the Record office. They had used 40 of the tickets and on promising to be good were released.

An imperfect joint or wrinkle in the film, which caused it to curl up in front of the shutter, caused R. D. Bronti, of Princeton, Ill., the loss of a machine and a reel of film last week.

The blaze was confined to the lamp house and demonstrated the perfect safety of the theater, which was well filled at the time. The audience quietly fled out, and two days later, when a new machine had been installed, the crowd showed that they had not been the least bit scared. An amusing incident occurred which demonstrates the "ruling passion" among the fair sex. Mrs. Bronti was in the ticket office below the lamp house. When she heard the commotion, she looked out and saw what was taking place and she immediately bolted for a place of safety. In her flight she grabbed a box of face powder which she kept near the money drawer, but left the cash behind. She afterwards said that she became so excited that her only thought was to save the powder from getting wet.

NEW MOVING PICTURE PLAN.

A novelty in the moving picture line is being promoted by Augustus F. Barnes, former manager of the New York Theater. The idea is something on the order of Hale's Tours of the World, but the audience is seated in a huge automobile and the trips are taken through the streets of a city instead of the country.

The automobile is arranged so as to rock, jar and apparently turn corners, while the moving pictures are projected in front of the car on a screen. It is the invention of Timothy Hurst and already the London rights have been sold for \$10,000. The autos have been installed in Atlantic City, New Haven and Providence.

THE FORT PITT FILM AND SUPPLY COMPANY.

A receiver in involuntary bankruptcy is busy trying to draw up a balance sheet in favor of the creditors of the Fort Pitt Film and Supply Company, of Pittsburgh, Pa. According to the last reports the prospects were not encouraging for a big dividend, but Dame Rumor says "the receiver has something up his sleeve." This may be construed in more than one way. With all due respect to the receiver, our observation has shown that whenever anything gets into the hands of a receiver all but a small percentage goes up his sleeve (or into his pockets) in the form of fees for himself and counsel. Where the assets are those of a film exchange it is like holding out a handful of shavings to a blind mule to intimate that the receiver has an agreeable surprise package in store for the creditors. However, it will cost no more to hope for the best.

NEW COMPANIES.

The Gaiety Amusement Company, of Raleigh. For moving pictures and entertainments. Capital stock, \$10,000, with \$2,000 paid in. The incorporators are: J. L. Sperry, Norfolk, Va., 30 shares; W. H. Rudisill, Raleigh, 11; James E. Weaver, Raleigh, 8; H. W. Monk, 5; Benjamin Hongue, 4. The company has been operating in that city for over two weeks.

The Two-City Amusement Company, Winston-Salem, for the operation of moving picture shows; capital, \$10,000; A. F. Winterstein, W. F. Howell and A. C. Green, incorporators.

MASSACHUSETTS HOUSE OF REPRESENTATIVES.

The Committee on Mercantile Affairs reported House bill No. 686 (amended), accompanying the petition of Thomas J. Fay for legislation to regulate the exhibition of moving pictures. The bill provides that, "No person, firm, corporation or association of persons shall operate or cause to be operated, and no manager, owner or proprietor of a hall, theater, or other place of amusement shall permit to be used or operated, in any hall, theater, or other place of amusement, any machine or other device for the projection of pictures upon a screen or other substance for a period exceeding twenty minutes for each film, picture or series of pictures. Any person, firm, corporation or association of persons operating or owning such machines shall, after each film, picture or series of pictures, or at the expiration of said period of twenty minutes, cause the theater, hall or other place of amusement to be fully lighted for a period of not less than five minutes; provided, however, that the provisions of this section shall apply only to moving picture machines, so called, and shall not be construed to include machines or other devices for projecting pictures upon a screen or other substance, which pictures remain stationary thereon. Any person, firm, corporation or association of persons violating the provisions of this act shall be subject to a fine of not less than fifty dollars or to imprisonment for not less than six months." The original bill limited the projection to ten minutes. The amended bill extends it to twenty minutes.

THE AGE OF NO ILLUSIONS.

The encroachments of the moving picture machine and talking machine in the field of dramatic art would indicate that the world has seen the last of its idols whose accomplishments are, more or less, veiled in an attractive sort of mystery.

With every great personage preserved to posterity on photographic films and talking machine records, there will be no more of that wide latitude that has marked our speculation. For instance, how the old time theatergoer has been robbed of his greatest personal privilege. We know how he shakes his head over some modern star and murmurs, "My boy, my boy, you should have seen Forrest—THERE was

an actor for you!" Whereupon he plunges into reminiscences delightful to himself, however boresome they may be to others.

But what if phonograph records and moving picture films of all the old time theatergoer's idols had been preserved? And what if these records proved that the idols of the remnant old gentleman were not so surpassingly great after all? Would the world gain enough to make up for the keen disappointment suffered by the old time theatergoer? Then again suppose all the old political idols were handed down to us through the inventor's spook-like contrivances. Think how many people would be heartbroken to discover that Patrick Henry "orated" like an instructor in a school of dramatic art, or that Thomas Jefferson talked through his nose and Henry Clay had a habit of mispronouncing words.

Clearly this fierce white light that invention is bending on our public characters, and that promises to last through the ages, is going to destroy a whole lot of pleasing illusions. The curtain of time is not going to make our idols doubly attractive through the process of half concealing and half revealing. All the defects must stand out harshly in the garish light provided by the men who have invented too well. When Mr. Edison and his contemporary inventors realize what they have done will they not wish they had thrown aside their first models for talking machines and moving picture machines and invented something that would have left mankind to hug its beloved illusions in peace?

PASSION PLAY POSTERS REPUGNANT TO ALL CHRISTIANS.

The Passion play and the posters used to advertise it have brought sharp protest from Archbishop Messmer. The exhibition of the picture of the crucifixion, displayed on the public street is declared "an abominable and repugnant" means of advertising by the head of the Catholic Church of Milwaukee. "I do not oppose the Passion play if properly presented," said Archbishop Messmer yesterday. "Whether or not the stage of an ordinary theater is quite the place to present it is, perhaps a question; but even so, if it be handled with proper respect and with a proper understanding of the vast problems and mighty scenes involved, I do not actively oppose its production."

But I certainly protest against the exhibition of the picture of the crucifixion on the public billboards of the city. To use the image of the crucified Saviour of the world and the tremendous scene enacted upon Mount Calvary as common advertisement for a public show in a theater and to have it placed among the sensational and too often indecent theatrical posters, seems to be little short of blasphemy and desecration. How any Christian can with any self-respect help to promote an undertaking that uses such an abominable means of advertising repugnant to every sentiment of the Christian soul, I do not understand."

ACCIDENTS OR CARELESSNESS?

Norwich, N. Y., March 30.—Dropping a hot carbon on to a reel of film caused a \$100 loss to the proprietor of the Star Theater. The flames were confined to the fireproof booth and the audience of 100 people stayed to watch the extinguishing of the blaze.

N. B.—Reels when not in use should be kept in tightly closed metal boxes, and a bucket of water is a better place in which to drop a hot carbon.

A lighted cigar thrown carelessly on top of a roll of films set fire to some of the articles in the store of Albert J. Bodine, at 427 Barnum avenue, Bridgeport, Conn., which resulted in the calling out of the fire department. The fire just was of small moment to Mr. Bodine, the proprietor of a moving picture theater on East Washington avenue, and some of the films are kept in the store. Before the arrival of the firemen, Mr. Bodine had practically extinguished the fire. The loss was small. [When will people learn the wisdom of leaving cigars outside, when films are around.—Ed.]

El Paso, Texas, April 5.—While a moving picture exhibition was being held in Solomonville, Ariz., last night in the court house in lieu of a theater building the acetylene tank exploded, practically wrecking the room and injuring a number of spectators, but none seriously. G. Gonzales, the operator of the machine, suffered a broken leg. The force of the explosion shattered the windows, displaced the doors and showered plaster over the audience. [Don't use acetylene with moving pictures.—Ed.]

PHILADELPHIA.

Williams, Brown & Earle are conducting a lively rental business. Mr. Brown, the promoter of this department, has just returned from Europe with a large stock of new subjects and reports that he has made arrangements for a continued and unlimited supply.

The Theater Film Service have so far been unable to trace any of the reels stolen from their store a few weeks ago. In this connection it may be noted that four members of the Philadelphia police have lately been lodged in jail for complicity in firm robberies and more are under suspicion.

Notwithstanding the fact that three new independent film exchanges have been opened in Philadelphia during the past few weeks, and all doing well, the F. S. A. members claim to be holding their own. The conditions in Philadelphia are different from almost any other large city. In thinly peopled residential districts many nickelodeons have been opened which cannot afford to pay regular scale prices and do not need up-to-date subjects. Even in serving these, price-cutting is reported, and, unless many new theaters are opened, the "City of Brotherly Love" offers slim possibilities for any one of its many exchanges to profitably increase its volume of business.

S. Lubin is branching out in all directions. He is at present building two new theaters in Cincinnati, one in Baltimore, two in Philadelphia, and has the plans made for a new glass studio that will be twice as large as the two he now occupies. This week he closed a deal for the purchase of the property at 926 Market street for a consideration of \$307,000. The street floor of this building is a finely appointed theater, in which the pictures are greatly enhanced by dialogues skillfully carried on behind the screen. The second floor contains the executive offices and studio and the two upper floors machine shop and workrooms.

GOTCH-HACKENSCHMIDT FILMS PROVED TO BE ALL RIGHT.

Chicago, Ill., April 10.—The moving pictures of the Gotch-Hackenschmidt wrestling match were given their first try-out before a few guests of W. W. Wittig at 49 Randolph street last night, and proved to be a great success. The audience was clear and every move of the two gladiators in a most lifelike manner.

The pictures are not confined to the bout alone. They start out with the arrival of the Lusitania in New York harbor and the landing of the Russian lion. Then Hack is shown arriving in Chicago. The first ten minutes of the bout is given, then the pictures skip to the time when Hack asked Referee Ed. W. Smith to call it a draw, and the final ten minutes are then displayed, showing the ovation received by Gotch at the finish.

Wittig's contracts call for simultaneous production of the pictures in England and America, and for that reason they will not be shown in this country until April 20. Then they will be displayed in five cities in the United States and a like number in England.

CANADA TO PLACE CONTROL OF MOVING PICTURE THEATERS IN HANDS OF POLICE.

Toronto, Can., April 18.—Hon. Mr. Matheson's promised bill to regulate moving picture machines has been introduced. It provides for police inspection of all such machines having a film or strip of film more than six inches long, and compels owners to specify precautions against fire in its location and use. Municipal police also have power to make regulations as to examination of operators. Municipalities may impose a fee upon all cinematograph exhibitions up to \$5.00 per day.

EXHIBITOR FINED.

The semi-ballyhoo stunt lately indulged in by the management of a moving picture show in Pueblo, Colo., last week was given a bit of reproof in police court. The trouble arose when a piano and cornet were installed in a gallery over the entrance and the operators of said instruments contributed all their "might and main" to the work. The music was so loud that it is said to have disturbed people in the immediate neighborhood and complaints were subsequently lodged with the magistrate sustained the motion of the complainants and a fine was imposed. It is understood the defendants will appeal the case.

[Hoodlums like the above should be forced out of the business. Respectable merchants in almost every city are also protesting against the wheezy raspings of the phonograph barker. A record is placed on the machine in the morning

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Your patrons will appreciate at once the improvement in your entertainment if you add one of these high grade Lenses to your equipment.

Gundlach-Manhattan Optical Co.

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ROCHESTER, N. Y.

and played without change or intermission as long as it will produce a sound. The F. S. A. should take up the matter of suppressing such nuisances.—Eds.]

MOVING PICTURES FOR MEDICAL STUDENTS.

In one of the New York hospitals moving pictures have been made of epileptic patients, as well as of persons affected with locomotor ataxia. This is following the example set in Vienna, where moving pictures have been made of celebrated surgeons performing critical operations. The purpose in both cases is, of course, to enable students and practitioners to study the peculiarities of diseases and the methods of distinguished operators.

ROXBURY, MASS., PEOPLE PROTEST.

Residents of Lawrence avenue, Roxbury, visited city hall to protest against the granting of a license to the Blue Hill Museum Company, of which Gregory Contos is the treasurer, to run a picture show in the building at the corner of Blue Hill and Lawrence avenues, which was once an Episcopal church and in more recent years a synagogue. Their protest was heard by Mayor Hibbard, who took the matter under advisement and will give his decision later.

CORRESPONDENCE.

"IS IT TO LAUGH?"

Gentlemen—Enclosed please find \$2, for which you will please send us the Moving Picture World for one year. We believe it stands above any paper published in the interests of the business. CENTRAL SUPPLY COMPANY.
Kalamazoo, Mich.

Salt Lake City, Feb. 20, 1908.
Gentlemen—Enclosed draft for \$2. Send us a copy of your paper for one year, commencing with next regular issue. We have been pretty well content with the trade paper we were getting until we were given a copy of your paper, and it was easy to see that yours is the paper we need. Yours truly,
TRENT & WILSON, Props. Isis Theater.

Clifton Forge, Va., April 12, 1908.
Publishers Moving Picture World,
351 Broadway, New York.

Dear Sirs—Enclosed please find check for \$2.00 in payment for one year's subscription to the Moving Picture World. It is just a bang-up-to-date little magazine full of valuable information pertaining to the moving picture business; something that should be appreciated by every proprietor and operator in the business. It places them in a position to keep in touch with every new idea in the promotion and advancement of the profession. Yours respectfully,
ELECTRIC THEATER SUPPLY CO.
109 Main street. C. H. Loewe.

A Word to the Knocker.

We have as many letters like the above as would fill a whole number of the "Index" in small type, and leave enough for the knocker in which to hide his head. Let it laugh.

GOOD OPERATORS SEEKING EMPLOYMENT.

Indianapolis, Ind., April 8, 1908.
Editors Moving Picture World:
Dear Sirs—With your permission I will say a few words in behalf of the moving picture business. Having read the April 4 number, I feel as if it was time for managers and operators to wake up. I do not think that I am an exception to any one, nor do I think that I know more than anyone else, although I have been in the business several years before moving pictures were ever thought of and traveling with lecturers, theatrical companies and for myself, and I do most certainly think that the operator is the poorest paid man in the profession. First I think he should be an operator, stand examination and secure a diploma or a license; second he should have an organization or a union, although I am not a firm believer in unions; but the object is to place the salary where competent men can afford to work for it, thereby protecting the manager, the owners of rented film, the

owner of a building, the owner of a machine, the public, the fire insurance companies—in fact, everybody connected and concerned in the business. It is not my intention to stir up contention or trouble, but simply and strictly look forward to the interest of the business. I closed three weeks ago with a vaudeville company, having traveled all season until we closed, and sorry to say I found some of the so-called crank turners on my route, and I am actually astonished to see how they try to operate. I found one man who had been trying for two weeks to get a picture, and did not know enough to focus the picture, this being his main difficulty. Now I want to ask, is it any wonder that the public is afraid to go into a theater or a hall. The incident is one of the hundreds that I could mention, and I will prove my statements to be true. Now, brother managers and operators, let us wake up; it certainly is time, when a good, sober, competent and reliable man walks the streets unemployed and the less competent and less skilled hold the positions at salaries ranging from eight to ten dollars per week.

L. M. DOUGLAS.

FOOLHARDY CARELESSNESS.

New Bedford, Mass., April 9, 1908.

Editor Moving Picture World.

Dear Sir:—While on a trip to your city lately I had occasion to go to one of the big film dealers. I was quite surprised, when while reeling off some 800 or 900 feet of film, to see the gentleman who was doing it take out a cigarette box, take one out, strike a match and light up; while holding the lighted cigarette in his left hand, he took the reel in his right, holding it not more than 5 or 6 inches above the light and went into the operating room.

While the film was running in the machine another man stood beside it smoking a cigar. Nothing happened—but if the film had gone afire what a howl the newspapers would have had about those dangerous motion picture films.

It seems to me that this was tempting Providence and certainly a needless risk and is one of the causes of the increased restrictions placed on the business. There is too much of this carelessness at present.

Yours very truly,

J. ARNOLD WRIGHT.

A LETTER FROM PRESIDENT JAMES B. CLARK.

Editor Moving Picture World,

Dear Sir:—My attention has been called to the following paragraph on your editorial page, in your issue of April 4: "When we were in Chicago we saw a petition signed by holders of some forty votes in the association asking that a meeting be called at an early date, suggesting the 28th of March or the 4th of April. This was duly forwarded to the proper officers. The Executive Committee met March 21 and submitted the request to the manufacturers, who at once vetoed it, saying that under no consideration must a meeting of the Film Service Association be held."

Regarding your publishing this paragraph, I wish to state that as president of the Film Service Association and a member of the Executive Committee, that it is a malicious and deliberate misrepresentation of the facts. The petition referred to was never presented to the members of the Executive Committee, nor did the members of the Executive Committee ever present this to the manufacturers. I attended the meeting in New York on March 21, and no such petition was presented. On my return to Pittsburgh on March 23 I was shown two requests, one to the Pennsylvania Film Exchange and one to the Columbia Film Exchange, both of that city, that they sign a call for a meeting of the association. These requests were received by them on March 23, two days after the meeting of the Executive Committee in New York.

I think your paper would do well, as suggested to you once before, to investigate information before publishing it. You seem to take a special delight in publishing false information, such as is calculated to cause dissension and dissatisfaction with the officers of the Film Service Association by its members, and I think, in justice to the Executive Committee of the Film Service Association, that you should print a correction in your next issue. We, of course, realize that even if you do correct it in your next issue, your object has been accomplished.

Yours truly,

PITTSBURGH CALCIUM LIGHT AND FILM CO.,

James B. Clark, Sec'y and Treas.

[The parties who had the petition in hand have been asked to verify the statement.—Ed.]

HALLBERG

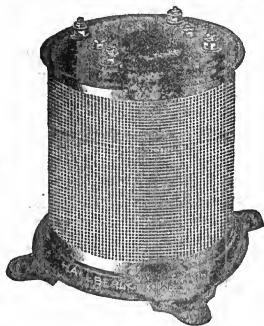
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REPLIES TO CRITICS.**

Towntown, N. Y., April 2, 1908.

Editor Moving Picture World,
New York City.

Dear Sir:—In reply to Mr. Langworthy's letter in your paper of March 28, I would like to remind him of a few facts which he seems to have entirely lost sight of in regard to my invention, known to the trade as the B. & M. Inductive Coil, and patented under the head of Electric Regulator. Does he think the Rheostatocide, an inductive coil in principle, with perhaps some little feature of it patented, would be of any use to him if he did not use it in connection with the moving picture machines, for the sole purpose of saving current, to take the place of the Rheostat? He seems to think it a very easy matter to get around another patent by changing one of its features. Does he know the object and principle of my invention was in the nature of a combination? If not, I advise him to read carefully a copy of my patent. He will find the object of my invention was not a mere matter of coil construction, although it was an important feature. I was aware of the fact in my early experiments that coils of this type could be designed in many different forms and yet used successfully for the purpose they were intended for. And I also realized the fact that a patent, unless in the form of a combination, was of no value. No claims were found in any patent issued previous to mine where any one had used an inductive coil to take the place of a rheostat in the operation of a moving picture machine. As Mr. Langworthy's coil is but a modification of my device, and as his invention is entirely confined to the mechanical construction of the coil, we still claim he infringes us, if he uses it in combination with the arc of a moving picture machine. Not one patent in a hundred issued at the present time involves any newly discovered principle. Their value, if any, lie in their combination of old ideas in which a new and useful result is obtained. As my invention comes under this heading, its strength or weakness in case of an infringement is a question for the courts to decide. It is not the object of this letter to discuss the merits of the two coils as to their efficiency, but as Mr. Langworthy brings this matter up, a few words here may not be out of place. He claims the B. & M. Inductive Coil is not in the same class as his Rheostatocide, owing to the fact that our coil has not a closed magnetic return. He also states the air gap between the poles of my inductive coil is about 12 inches, and that the resistance or reluctance of this path is about 90,000 times as great as the Rheostatocide. It may be so. I have not taken the trouble to figure out the stray magnetic impulses in the ether surrounding my coil. But we do know iron is heavy, and as it takes from 30 to 40 pounds to bridge this air gap, we think this improvement will be appreciated if left out, as our coil is portable. I might also state that we do not have to shut off the current, or take our coil apart, in order to adjust it. This, along with several other good features, will perhaps more than off-set Mr. Langworthy's improvement of a magnetic return. The question has been asked me, "Who invented the choke coil?" This can best be answered by stating that, as it is known to all electrical engineers for the past ten or fifteen years, and moving picture machines have been out nearly the same length of time, why was it not used for this purpose before, if, as they claim they knew, it could be done. The conditions in moving picture service are of such a nature that heavy currents of from 40 to 50 amperes must be handled, and adjusted quickly over a wide range, as moving picture lamps, as a rule, have no automatic feed, and the regulation of a device for this purpose was quite important. Frequencies of from 40 to 125 had also to be met. And a device designed that would operate successfully under these conditions cannot be said to be a common choke coil.

Respectfully,

ALBERT H. BARBER.



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messengers comes and explains that his master has taken the wrong coat from the café, and wants his back today, as the picture of his love is in his coat pocket. The wife, who has been made a mistake, and seeing there is no foundation for her jealousy, tells the husband of her misadventure. This is granted and sealed with a kiss.

CHRISTMAS EVE—Although it is very near Christmas, when everybody should rejoice, a sailor bound for a dangerous expedition takes leave of his wife, and the poor woman, who has been parted with him, dies the departing ship, her heart apparently heavy with grief.

After having cried and prayed on a cross, the grassy widow returns to the room to resume her duties and takes a sack of wheat from the cupboard. The miller, knowing of the sailor's departure, and finding the sack very agreeable and charming, after having seen to what wheat bag, gives his whole attention to the young woman, and she does not seem to mind very much the clumsy similes made by the workman.

They part after a rather excited confab, and have evidently made an appointment for the evening at the church, for it is a Christmas celebration.

We follow the two young people in the chapel, then to a bouillabaisse dance, and lastly we see them both driving away in a country cart.

They arrive at the sailor's home. Leave the carriage before the door, go in, and then as his stillness until the sailor, returning, is startled, and his trip, finds the horse and cart waiting at the mill, understands his misadventure, and with a bang, breaks in. The lover, conscious of his danger, jumps from a top window down into the waiting mill, and in gallant style, and with his pursuer, getting a glimpse of the retreating man, runs after him, and all at once, the sailor, who is overtake his enemy, and, jumping on the cart, a fierce struggle ensues. The miller is knocked over by the infuriated sailor, and then, in a paroxysm of hatred and thirst for revenge, the robber unbars the horse and cart with his driver, and a terrible precipice into the sea. They are all seen being dashed to atoms on the protruding rocks, and the last picture is that of the sea angrily beating against the rocks as if in mute protest against this terrible deed.

A PEACEFUL DINNER—Two country folks are having dinner in a small inn, and expecting to have a quiet night on the comfortable looking bed, are almost ready to turn in, when the landlady and his wife make their entrance, accompanied by a host of boisterous guests. The landlady, who is the better disposed to the couple that they cannot possibly retain their quarters, as the new guest has paid a handsome price for the privacy of the chamber, and that they must retire to higher rooms, that is to say, the parlor directly above. They go away grumbling, and the new tenants sit down to a table loaded with a hearty meal. The boisterous couple, however, who are in a great hurry, make a hole in the floor of their left and just as the intruder is going to enjoy his soup down a hole in the floor, the landlady, who gives up his meal, and, confident to find a nod to his appetite in sleep, they down on the bed, but no sooner is he comfortably tucked in than down comes the mattress and he is compelled to get up. He tries several times to mend the mysteriously damaged bed, but all in vain, for every time he talks to have succeeded, down he comes again with a crash. Discouraged, he lies down on the floor, wrapped up in the covers, but alas, they likewise term all at once to be possessed, and twist round him like a snake.

He then tries to rest on a chair, but every one he tries up collapses under him or tears round the room as if insane.

APPLE INDIVIDUALITY—When the apples are ripe the French peasants, their wives and children, go forth, the arms armed with big sticks, the women provided with big baskets, and they set to work knocking down and picking up the beautiful, delicious fruit. When the baskets are full a picturesque old cart, drawn by a pair of oxen, comes along and is soon filled with the crop. Then the harvesters start, procession-like, in front of the team, dancing and singing until they reach the barn, where the apples are put into heaps. The next day the fruit is not left in the orchard, but the nice having been extracted, the precious liquid is sent into barrels, and the last scene of this interesting film is an old wrinkled couple drinking a glass of their beloved cider, a smile of utter content on their sunken faces.

Foreign Importations issued by Kline Optical Co.

YOUTHFUL TREASURE SEEKERS (Gammot).—Length, 500 feet. An old sailor is seen spinning yarn to a number of boys. The scenes accurately depict a small seaport and the boys are shown at work. Fired with enthusiasm, two of the boys take a rowing boat and to distant island to search for treasure. They land at the coral island and away. The boys are in desperate straits, and the boat is the helmet, where the mothers are frantic. The old sailor is appealed to, and sounds the sea with a telescope. He spies the boys and a boat is manned. The rescue is effected. The mothers at

the landing embrace their children amid great rejoicing.

RAILWAY TRAGEDY (Gammot).—Length, 320 feet. Showing a train wreck and the terrible effects of a railroad collision, the masses of twisted steel and burning cars, the immense gathering of the crowds, the rescue of the wounded, the work of the busy newspaper reporters, the ambulances and fire engines hurrying to the scene, and the work of the fire department. The giant wrecking train then appears on the scene and removes the ruined cars and debris.

A DEAD IN THE FLAT (Gammot).—Length, 330 feet. A practical joker in an apartment building puts on a bear suit and saunters through the halls and terrorizes the tenants. Pandemonium reigns. Finally a squad of men is raised to the floor and during the search for the wild beast much damage is done to the contents of the flats. Finally, however, the suit is found in the joker's room, and the police vent their anger on the unlucky tenants who have given them a false alarm.

THE MIRACLE (Gammot).—Length, 327 feet. A touching picture of human interest. A poverty stricken home is shown, with a sick mother and a little boy and girl. There is no money for medicine. The little boy and girl solicit aims and are rebuffed. The little boy is taken to the beach and falls asleep on the rocks and dreams that an angel showers him with money. In the meantime a lady passing by is touched by the pathetic little figure, and slips a gold piece in his hand. The boy awakes and imagines his dream a reality when he discovers the money. The medicine is bought, the mother gets well, and the happy little family go to the spot where the heavenly apparition appeared them from their distress.

THE SHEPHERD (Gammot).—Length, 360 feet. The story of a shepherd's love for a wealthy girl.

portraying the life of each in their individual surroundings. A pleasing effect is made by the shepherd with his flock. He serenades his lady love and is shot by his rich and jealous rival, who wins the promise of the girl to wed him. As the bridal party are on their way, the church they encounter the wounded shepherd. The girl learns the truth and spurns the prospective bridegroom for her true love.

THE COAL MAN'S SAVINGS (Gammot).—Length, 374 feet. A coal man hides his savings in a sack of coal. Two thieves watch him from a trap-door overhead, and steal the sack with a rope and hook. When the coal man discovers his loss, he is frustrated and runs down the street grabbing and opening every sack of coal he sees. In his excitement he is roughly handled, and some real, executed falls are made. Thoroughly exhausted, he returns to his room, and the thieves act about to injure by dropping the coal upon him through the trap-door. This proves their undoing, as he pursues, somnily thrashes them, recovering his property.

THE ACCORDION (Gammot).—Length, 224 feet. A strolling player carries his accordion in a bag. While asleep two thieves steal the bag and take it to their room. When set upon the floor the accordion collapses, emitting a wall which thoroughly scares them. They rush out and notify the police, who arrest the musician, and they all hurry to the room where the mystery is explained and the rogues arrested.

THE CRUSADERS' RETURN (Gammot).—Length, 570 feet. Showing the departure of the crusaders to the holy wars, the armored knights and prancing chargers, departing from the castles. The leader bids farewell to his betrothed. The battle scenes. The leader is wounded and left for

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head on the field. His companion escapes and brings the bad tidings to the waiting maid. In assuaging her grief, he wins her love and marries her. In the meantime, the leader is rescued by a party of his men and nursed back to life. He returns home and learning what has occurred, disguises himself as a monk and meets the lovers. His disguise is not penetrated, and he kisses her hand and departs, leaving the couple to enjoy their wedded bliss. The music is charming, beautiful and unpretentious. The dramatic effect superb.

THE SPIRIT (Ganmont).—Length, 200 feet. The mysteries of a spiritualist meeting exposed. The medium and her assistant at work. The entrance of the apparition and the awe of the victims is ludicrous in the extreme.

ICE CREAM JACK (Gannont).—Length, 524 feet. Jack is seen buying the ingredients for the ice cream, including milk eggs and condensed milk cream, including milk eggs and condensed milk cream, including milk eggs and condensed milk cream, in his squalid home, assisted by his platterately wife and dirty children, he makes a can of ice cream, and placing it on a cart goes to the park where he sells it to various people, including a number of children and policemen and their sweethearts. They all become sick, and he is mobbed by the parents of the children and his other victims. After being soundly thrashed, he escapes, but after a few moments' respite, he is arrested, tried in court and found guilty.

THE EXHAUSTED GUITAR (Gounmet).—Length, 517 feet. A handsome young strolling player meets with poor appreciation. Though tired under a heavy load of fogs, the bag is transposed to a guitar, which he plays with such a charming charm on the guitar whereby those bearing his music are instantly sent to sleep. Many of these are princesses who are being kidnapped. He wins her love and the gratitude of her parents. A second guitar, picked it up and plays a few bars. Immediately the king awakes, and the king awakes and walks around the city playing the instrument till the whole city is asleep. The fairy finally awakens, the player marries the princess and there is a happy ending. The setting is in a romantic Arabian, lavish, the setting magnificent in natural surroundings of ancient castles, and the dramatic effect well

FALSE MONEY (Gaugmont).—Length, 450 feet. The little son of a poor artisan proves the hero of the hour and not only vindicates the honor of his father, but also brings to justice a family of counterfeiters. The little fellow is also handsomely rewarded by the officials.

THE SKIING MANIA (Ganmont).—Length, 237 feet. Ski-ing in the Alps.—A full view of a snow-covered course extending far away up the mountain side, and lined with a large concourse of interested spectators, down which come flying the skiing enthusiasts, some tumbling and half-burying themselves in the deep snow, others safely reaching the bottom.

Back to Paris.—Scene, Le Gare de Nore. Pa arrives at the station and is met by his dutiful wife and loving child; they make their way home.

Pa Shows His Frowess.—Pa is welcomed by all. He shows them his ski shoes, and they want to see how it is done, so they fix on the shoes and

But when he starts he cannot stop. He goes flying through the kitchen, upsetting the cook and breaking the crockery. He flies down the street. Flying up a sloping track, used in connection with a factory for running chimney stack, causing it to collapse in the center. He then sails off into space through the air.

His poor wife and child, after his lightning disappearance, go to inquire for him at the police station. While they are interviewing the Inspector, he sails in through the window, safe and sound, and is clasped in their arms.

A MISADVENTURE OF AN EQUILIBRIST (Gaumont).—Length, 424 feet. A crowd of people are assembled outside a show; in the center is a conical structure, the top of which is a platform for a good collection and clear off. In the crowd are a number of men, some of whom are evidently of imitating the professional. He carries a walking stick. He spies a painter at work, and while the latter is busy, he takes a dash at the structure and attempts to balance it. The paint pot falls, smothering him with its contents and smashes on the painter. He tries the same mad trick with valuable articles, but they are all smashed. He tries to smash up. Several cans of milk suffer the same fate; a box of eggs comes in for the experiment. He then takes a dash at a woman, who is a friend in the broken eggs which are strewn over the pavement. He next tries his powers with a woman who is carrying a large basket on her head. He goes way home and into the dinner room, where his little son is sitting at the table. He goes to the table and had a clean-up, though his appearance is still somewhat disheveled. His wife leaves the room and he goes to the window and looks out. He then goes on by completely smashing the articles on the table and then he goes to the window and looks out. He is standing in a heap with his head through the table.

at the sight of the wholesale destruction and inflicts a well-earned punishment.

JUST RETRIBUTION (Lax).—Length, 697 feet. A young couple keep a inn, and are harassed by creditors. The guests display a large sum of money in paying for his bill, and the innkeeper turns him in. In the struggle the guest is killed. The innkeeper then pays his debts and is seen gloating over the treasure. Remorse and fear begin to creep over him. The ghost of the guest appears and leads him to the scene of his crime. Wherever the guests turn a specter appears. Finally he falls dead in a paroxysm of grief and fright. This is a fine subject, combining a fine quality of sensationalism, illusion and dramatic effect.

TONY HAS EATEN GARLIC (Lux).—Length, 230 feet. Tony prepares a mess of garlic and eats it. His breath is so strong that it knocks every one down whom he meets. His appearance on the street causes a furor of excitement, and his path is dotted with victims. He is arrested and brought into court, but blows his way out, and escapes.

IMPROVED SERVANT (Lux).—Length, 344 feet. A man and his wife, after enduring an incompetent maid for some time, discharge her. The woman then applies for a call upon her as an employee. The man, who has been the meantime the man's forced wife, Lulu, calls upon him, asking for money. The man is horrified, as his present wife does not know of his previous marriage. As his wife returns he forces a cap and apron on Lulu and tells his wife she is the new maid. The wife has a troublesome time instructing the new servant, who grasps every opportunity of venting her anger

INTERNATIONAL ILLUSIONISTS (Lax).—Length, 234 feet. A magical subject, intensely interesting. Beautifully costumed girls representing all nations, spring from the ground at the magician's command and execute the native dances. Full of grace and action.

WOMAN'S FORBEARANCE (Lux).—Length, 897 feet. A touching life drama. A weak-minded husband abandons his family for another woman. His spouse is left to cope with the vicissitudes of life and the sloping ways of his tempter. The various degrees of the deserted family's poverty are shown, and finally they find a refuge with a rich woman, who is the wife of the man who has seduced the first husband gone from bad to worse, and finally become a burglar. With his companions he breaks into the house where his life is being supported by the rich woman, and in the confusion the wife is overcome with remorse. His wife meets him and as his pals escape through the window he pleads for forgiveness. She allows him to kiss the boy and

THE CONSEQUENCES OF A NIGHT OUT (Lax).—Length, 417 feet. The experiences of a man who has imbibed of the bowl that cheers. Extremely amusing. In his wanderings he meets a tramp and takes him home with him. His consternation when he finds the unkempt vagabond lying in his bed the next morning is hysterical.

THE DRAMA ON A ROOF (LUX).—Length 350 feet. The life of a chimney-sweep. He is abused by a cruel master and his son. The boys go up a chimney and when they emerge on the roof a struggle takes place and the boy is hurled to the ground. The woman of the house nurses him back to health and adopts him. The concluding pictures show him well-dressed and radiant with happiness.

[illegible]

THE ANIMATED DUMMY (Aquila).—Length, 250 feet. A dummy clothed with a long cloak is being carried by a clerk. He stops for refreshments, leaving the dummy outside. Practical jokers hide it and one of them dresses up as the dummy and runs away as the clerk comes out. He is overcome with amazement and starts in pursuit. A long chase follows, ending up at the starting point.

BUTLER'S MISDEED (Boss).—Length, \$27 feet. The butter robs his mistress and elopes with the maid, which is pursued by detectives. The trail leads from place to place, the guilty couple spending their ill-gotten money in dissipation. The butter tries the maid and devotes himself to a new love. The maid betrays him and they are both brought to justice. The disguises and the chase are thought-provoking changes are well executed, and the subject commands not attention throughout.

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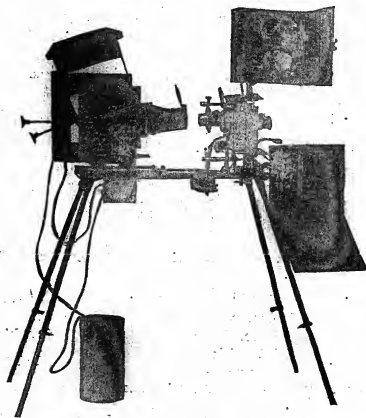
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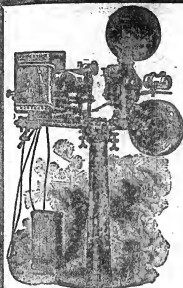
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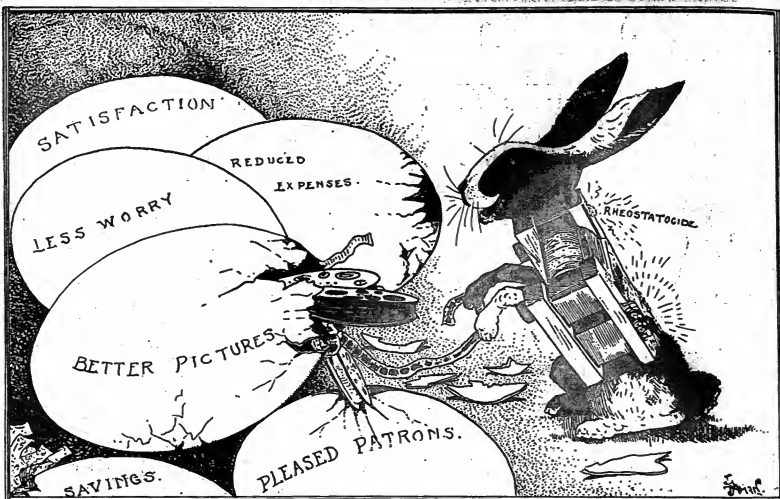
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April 25, 1908

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Editorial.

A Mutual Protective Association Needed.

It is about time that the film renters and exhibitors took steps towards systematic protection against thieves and crooked operators. If arrangements cannot be made to satisfactorily secure protection through the associations now in existence, then all interested should get together and form a special one for the purpose. The thefts of machines and films are becoming more and more frequent. The recent robbery of the Theater Film Service, of Philadelphia, Pa., when about ninety reels of film were stolen, should alone be a sufficient incentive for a prompt adoption of the suggestion. It is practically useless to rely longer upon the primitive idea that no one can steal films and not escape detection through some dealer, renter or exhibitor in the business. At one time that was quite true, but co-operation on those lines for the detection of thieves or recovery of stolen property no longer exists. There are many in the various branches of the business who can be relied upon for volunteer work in that direction, but the moving picture business has grown to such vast proportions that a great number who would co-operate on these lines find themselves too busy with their own affairs to devote much time to the troubles of others. Also, it is said with regret, many who have taken up the business in recent years show a remarkable indifference as to where moving picture supplies come from. Of course, no sensible man will openly purchase stolen goods, but there are many who greedily snap up offerings at bargain prices and do not spend much time in trying to find out whether the party selling them is, or represents, the rightful owner. Besides this, sufferers from such thefts have become well satisfied that the regular police channels have been of little use to them. There is only one effective means for the desired end. The interested party must follow the example set by the large interests in other branches of business. There must first be an organization, then an executive committee, to whom all robberies with details should be reported, and then a detective force, the expense to be defrayed by pro rata assessments or fees. The system of the Bankers' Association is one that could be followed with

profit. It is quite likely that many will say there are now so many associations in the moving picture business that it is difficult to keep track of them, but that cannot detract from the merits of the suggestion. None of the associations now in existence afford the protection that is very much needed at the present time.

Among the most recent sufferers is a Cleveland, Ohio, film renting concern. These people have issued a circular in which they state they sent five reels of the "Passion Play" to a party in Washington, D. C., on rental; that the reels have not been returned to them, and they have reason to believe that they have been defrauded out of the property because the party to whom they sent them cannot be located. It appears in this case that zealotness to make the rental clouded the concern's better judgment, and they parted with the reels without first requiring security for their return. The sharp competition that is waged these days frequently leads renters into this error. This adds strength to the suggestion that some system of detection and arrest of crooks should be established.

The Sweating of Lantern Slides.

Some notes that have recently appeared in *The British Journal of Photography* upon the cause of the sweating of lantern slides when exposed to a powerful lantern illuminant, remind us that this trouble is a very serious one to many operators and lecturers, who often have to waste a great deal of time in making new slides to replace those that have been spoiled in the lantern.

Every one must be familiar with the effect. The image on the screen shows first a slightly discolored patch. This soon spreads in various directions, and becomes darker until the image is more or less effectually obscured. All this is due to the formation of a film moisture upon the inside face of the cover-glass of the slide, and if the moisture runs into drops or beads of water then the gelatine behind every bead in contact with it speedily melts in the heat of the lantern and a little pit is formed. The audience generally describe the effect as "burning," but "cooking" is another popular and perhaps a truer expression. When a slide has been pretty thoroughly cooked on several occasions the pits become so numerous that making a new slide becomes imperative.

Some lanternists have a reputation for cooking lantern slides, but it does not appear that this reputation is quite fair to them. If the slides are warmed before being shown the effect may be prevented, but seeing that some slides never show the effect whether warmed or not, it is obvious that the maker of the slides should bear some of the responsibility for the trouble, if not all of it. It is more reasonable to expect the slide-maker to do his work properly than it is to expect the lanternist to make special provision for warming up badly made slides.

In the notes referred to above an attempt is made to explain the source of the moisture, and it appears to be pretty evident that it is water contained in the gelatine film, in the paper mask, and in the paper binding of the slide. If, however, the slide-maker had taken the precautions of thoroughly drying the gelatine film, and of coating it when dry with a hard waterproof varnish, it is obvious that one source of supply would have been cut off, while the film would have been protected from the ill-effects of the moisture derived from the other sources. Every authority on lantern slide making is

insistent on the propriety of varnishing lantern slides, but very few slide makers ever take this precaution, while even some of the authorities themselves are open to the suspicion of neglecting their own advice. Varnishing should, however, never be neglected, for if properly done it will protect the slide, even if it does not altogether prevent the appearance of moisture that disfigures the image on the lantern's screen.

A good clear transparent varnish is essential, and probably nothing is better than celluloid, which can be applied with great ease, and also dried with great rapidity if one of the whirlers now so much in use for autochromes is available. The slide should first be very thoroughly heated until all moisture is driven off, and then be allowed to cool down until only warm. The varnish is flowed over it, the plate dropped into the whirler, and in two minutes or so the film is quite dry. Any cold varnish may be used in a similar fashion, and it is advisable in all cases to use a rather thick varnish. The whirling will thin down the coating considerably and also render it quite even. If a whirler is not available, the ordinary process of drying is resorted to, but it is very necessary to be particular as to the preliminary drying of the slide, and to be careful to let it cool down in a dry place. The best plan is to place it in a large box that also contains a small dish or saucer filled either with dry calcium chloride or with sulphuric acid. In the damp air of the usual photographer's work room the film will rapidly re-absorb moisture as it cools.

A slide properly varnished in this fashion will be safe from damage from moisture, and the possibility of moisture, appearing on the cover-glass will be lessened by the fact that the paper mask and binding is then the only source of supply. Paper is, however, capable of retaining a considerable amount of moisture, and, in lieu of some non-absorbent material, better than paper, it is as well to use as little of it as possible, and to avoid gumming and pasting the mask. It should be cut from one piece of paper, and the paper itself should be thin, and, together with the cover-glass, it should be warmed and dried before the slide is made up. It will no doubt afterwards absorb a little moisture from the adhesive used for binding the slide, and it is almost futile to attempt to hermetically seal the slide so as to prevent the entrance of moisture, still there is no need to introduce superfluous moisture when making up the slide.

The best way of minimizing the effect of any moisture that may afterwards be absorbed by the mask, appears to be the provision of ventilating apertures at the corners of the slide, for with broken or loose bindings slides seldom show sweating. If four short binding strips are used instead of one long one it is easy to leave small openings at the corners without in any way giving the effect of imperfect binding. These strips are not likely to be torn off in use if they are carefully rubbed down on the edges as well as the faces of the slides, and if the preference is given to gelatine, or to fish-glue, as an adhesive instead of gum. Neither will the binding be likely to loosen from damp if the bound slide is finally warmed and the bindings then painted over with celluloid varnish applied with a brush.

In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.

The Electric Light in the Optical Lantern.

Continued from page 286.

The most convenient form of artificial resistance is that afforded by coils of metal wire. Metals vary considerably in their intrinsic resistivity, and in many cases that quality alters in any one metal with variations of temperature. As the electrical energy which is absorbed by the resistance is converted by it into heat, it follows that a metal should be chosen that does not alter its conductivity with alterations in temperature, for the wire of which a resistance coil is made is bound to get very hot indeed. Iron wire is the cheapest material of which to make a resistance coil, but that does not fulfil the above condition very well. However, arc light wire is a very different thing from standardizing instruments, and these slight variations in resistance are of very little consequence. German silver is a much worse conductor of electricity than iron, and therefore the same electrical resistance can be made up of a much smaller quantity of wire of this alloy. It also has the advantage of keeping moderately constant resistance through very wide variations in temperature. Better still, in both these respects, is the alloy known as "Platinoid."

In making a resistance coil there are two chief things to be considered. Firstly, the wire must be of sufficient length to afford the required resistance; and secondly, it must be thick enough to carry the current required without getting dangerously hot. The thicker the wire, of course, the less resistance it offers to the passage of the current; the cooler it will, therefore keep, under a certain strain, and the greater will be the length required to give a certain number of ohms. The "happy medium" between the length and thickness is the thing to be aimed at. I have found that No. 14 S. W. G. platinoid wire, if properly wound, with plenty of room for cooling currents of air to pass between the coils, is quite large enough to carry 15 amperes for any length of time without undue heating. Four pounds of this will give a resistance of over 7 ohms, which is a great deal more than is required for a 15 ampere arc on a 100-volt circuit. But it is a great advantage to have a resistance sufficiently large to be useful on a circuit of higher voltage, which is occasionally to be met with, or to be able to turn down the light to about half the power for use in smaller halls. It is not a difficult thing to construct a variable resistance that, by means of a sliding conductor and several contact points, is easily controllable to any desired extent, and the operator will find that such an instrument is an inestimable boon. A coil of definite resistance is, naturally, still simpler to construct, and where a constant amount of current is always required on one circuit of constant voltage it is probably all that is requisite. The quantity of wire for this is easily calculated from the above data.

It has been said that when an electric current is made to traverse a wire which offers any considerable resistance to its passage, part of the electrical energy will be converted into heat.

In the previous case this consummation was purposely brought about in an artificial resistance, or rheostat, in order that the surplus pressure of the electricity might be frittered away, and the voltage reduced to that required to operate the arc lamp. But as may be supposed, the same thing will occur, in the wires which

convey the currents to the lanternist's table, and from one point to another, if those wires offer resistance to its passage. Wires of infinite conductivity—that is to say, of no resistance—are not to be had at any price, for there is no such thing as a perfect conductor. Hence it follows that care must be observed that all wires employed are sufficiently large to carry the amount of current they are destined to carry without offering sufficient resistance to its flow to cause them to become perceptibly heated.

Tables showing the conducting power of wires of different sizes, and the amount of loss through resistance of each when certain strengths of currents are passing are to be had from various sources. Most of them are calculated on the assumption that a current of 1,000 amperes requires a conductor of approximately pure copper, having a sectional area of one square inch. This is the basis on which the wiring of installations is usually carried out, and from a view of all around economy, it is a very fair one. But it is not the lanternist's desire to convey the electric current from the point at which it is available on the mains to his table with as little drop in voltage as possible. Indeed, a loss in this respect is rather an advantage than otherwise, for it will reduce the necessary amount of his artificial resistance.

What he has to bear in mind is that his wires do not offer sufficient resistance to the passage of the current to raise their temperature to any source of danger. No. 13 B. W. G. copper wire on the above mentioned basis of calculation is capable of carrying a current of 6.6 amperes, but for the purpose of lanternists, where economy in voltage is not a matter of consideration, such a wire may be taken as all sufficient to carry his current of 15 amperes. They will do well never to use a smaller wire than this, or a compound flexible wire that does not contain the equivalent in each strand—if a double conductor—of a No. 13 wire.

(To be continued.)

Care of Electrical Equipment in the Machine Room.

Specially contributed to the MOVING PICTURE WORLD.

A great deal has been said about the care of the head, lamphouse and the machine room in general, but I think a little might be said to advantage as regards the care of the different electrical appliances. In the first place we will consider the carbon holder or carbon arm.

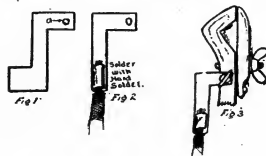
Due to the intense heat in the lamphouse the metal has a tendency to oxidize much faster than it ordinarily would. The oxide forms a coating of a high resistance nature, thus causing heat at the point of contact of the carbon and carbon arm, and if allowed to remain will cause the carbon to pit at that point. All this causes a loss of energy which has to be paid for in the form of electric light bills, or in other words, you do not get the amount of light you should for the amount of current used.

Every operator should have a small file not over $\frac{1}{2}$ in. wide nor over 6 in. long, and clean the inside of the carbon arms at least twice a day. It will only take a minute and you will be paid for your trouble and your carbon arm will last longer. Your lugs will last longer.

Another source of trouble is to be found in the lamp, caused by the wire burning off in the lugs. This can be overcome by making a lug out of sheet brass, No. 18 gauge, as shown in the cut. This will bring the point of contact of the wire and lug far enough from the arc so

that it can be soldered with hard solder, or better still, silver solder. This style of lug can be made with very little trouble.

Cut the brass the shape shown in Fig. 1. Drill the hole at point marked A; then bend the other end of the lug



around the bared and brightened end of the flexible wire and solder with *hard* solder, Fig. 2. Be sure to have both wire and lug clean; this can be done with any good soldering acid. This done, file off the projection on top of the carbon arm, where the binding screw goes on, enough to get a good bright surface, and put the binding screw through the hole in the lug with a washer on top of the lug, but not between the lug and the carbon arm.

The lugs on the knife switches should be looked to once in a while to see that they are tight and the wire should in all cases be soldered to the lugs that fasten to the switch terminals. Look to it that the knives on the switches fit in their proper places and fit tight so there will be no chance for a poor contact. Also see that all the points on your rheostat or whatever apparatus you may have are tight. See to it that the fuse contact springs are kept bright with a little fine sandpaper.

Often times fuses are blown or rather becomes so hot at their contact points that they melt the solder within the shell, thus opening the line when they are not necessarily carrying an excess of current.

No wire should be used smaller than No. 6 B. S. in connecting up a lamphouse.

Switches should be of a larger capacity than just the amperage you are using. For instance, if you are using 30 amperes in your lamp get a 50-ampere switch, as they are much less liable to get hot; and in constant use, as they are, they last much longer.

E. A. C.

NEW PREPARATION FOR SCREENS.

The report reached us from Germany that a new preparation for coating screens or curtains has been discovered which will save 50 per cent. of light and give a picture of wonderful clearness and beauty.

A luminous preparation is said to be used that is guaranteed to stay and not evaporate, deteriorate, or oxidize. It is said to have been satisfactorily demonstrated in several of the leading amusement places in Leipzig.

We are informed by "Der Kinematograph" that the manufacturers are H. J. F. & J. Schwikert, Rossplatz 12-13, Leipzig, Germany.

BENEFITS OF TRAVEL.

Friend: What's that big box on the front of your machine?

Autoist: That's a camera for moving pictures. You see, I go so fast I don't have time to look at the scenery, and so I photograph it as I go along.—*L'Illustration.*

Editorial Notes and Comments

It may be well to note that before any building in New York City can be used for moving picture exhibitions permission must be secured from the fire department.

In special term of Supreme Court, Rochester, N. Y., Justice S. Nelson Sawyer appointed John Hopkins receiver for the Oak Amusement Company, a moving picture show on South avenue, which has found competition too strong to allow business to be done on a paying basis.

Philadelphia, Pa., April 18.—Assistant Superintendent of Police Tim O'Leary has conceived the idea of forcing owners of moving picture establishments to do away with the brass railings with which the interior of most of the places are fitted. This despite the fact that Fire Marshal Latimer has given an opinion that the fixtures are harmless and no impediment in case of fire.

We are advised by a correspondent the "crank turner" is responsible for the fire in Washington, N. C. No accidents, but loss of property. [When will managers learn that it is false economy to replace experienced men by those who offer to work at any price to get into the business?—Eds.]

From the Charles Urban Trading Company (London, Eng.) we have received a 250-page catalogue of their film productions. This is mainly devoted to educational subjects, of which they make a specialty. Among the subjects treated are Natural History—animals, birds, insects and reptiles; Surgical and Medical Science, The State, The Navy and The Army; Geography and Travel, History and Industries. There are film subjects that never grow old, and we recommend lecturers and others who can use this instruction as well as entertaining series to send for a copy of the catalogue through their American representatives, the Kleine Optical Company.

Commenting on the number of nickel theaters that are going out of business, the Columbus (Ohio) "Sun" refers to motion pictures as a passing fad, and adds:

"It is therefore evident that though the cinematograph is susceptible to the ever-changing opinion of the public, it is still so good a business force that it commands the talent of genius. That this hey-day will soon lapse into merely nothing is beyond dispute, because vaudeville presents practically all it represents as a side-line. It therefore behooveth those behind the motion picture enterprise to make hay while the sun shineth—which they most assuredly are doing."

[A business which is so firmly established and an amusement that appeals so much to the hearts of the public can hardly be called a fad, much less a passing fad.—Eds.]

During the week just closed the "Passion Play" was the most valuable subject in the film line. The demand for it was so great that not a renter in the country could secure enough prints of the subject to meet the demand. It was at a premium. Many renters boosted up the rental rates on what they succeeded in getting, and exhausted every source of supply in trying to buy or hire more prints. There never was such a demand for this subject as during the Holy Week just closed. One explanation for this is that many new picture houses have the patronage of the better class of people who never saw the subject before. The more plausible explanation is that the exhibition of the pictures was accepted as an appropriate service—that the pictures afforded a most effective sermon for the period. However that may be, it is quite likely that those who remain in the moving picture business will commence getting the subject well in advance of a similar period.

Two theaters in Brooklyn have joined the moving picture ranks. They are the Novelty and the Unique. Thus far the ventures are in the experimental stage. No great success is reported, but the managements say the prospects are good. Some doubt is expressed as to the ultimate success

of the ventures, which is due to the failure made in that line at the Park Theater, Philadelphia, ten days ago. That place and tried to make the pictures go, but gave it up after a trial of a few weeks and then burlesque stepped in, with better results. However, the Park Theater is now running a picture show. It is said that in the competition to secure the Park Theater overreached himself on rental price. His failure at this place does not prove, either, that burlesque is more popular than moving pictures. The manager of a burlesque house at the corner of Eighth and Vine streets, in Philadelphia, makes a statement quite to the point. For almost the last month the house has been about six hundred dollars a week on burlesque. About a month ago he put in moving pictures and every week since then has shown a gratifying balance in his favor.

The picture people who intend to fill time on the Chautauque circuits during the coming Summer will have some vexatious problems to contend with. Some of the agencies who are making the bookings are inclined to be a little particular as to the programmes. One circular issued states: "It must be remembered that our audiences consist of non-resident people who gather here from distant cities and towns. Since the small moving picture places have become so numerous most of our people have had an opportunity to see more of the pictures than in former years. We mention this as timely caution against giving our audiences pictures they have seen before coming here."

Exhibitors who will be able to pass this test will be entitled to the heartiest commendations. As a rule the prices paid by Chautauques for such entertainments are not up to the "first run" rates by any means, so that a "first run" investment in films can hardly be justified. The only salvation in sight seems to be the early closing of the picture theaters and store shows in the cities and towns for the Summer and a late erection of the camp meeting tents.

It is safe to say that within two weeks from the day of release of any new film subject of merit that subject has been exhibited in every important city and town in the United States. The rapidity with which they travel is surprising even to the initiated. It must be remembered that the demand for changes in programmes as existing to-day frequently only allows the production of a picture for one day. A week a subject in the hands of a renter will be exhibited in seven different theaters, perhaps in seven different towns in territories where the express facilities permit a rapid interchange. This is a rapid-fire competition that will perplex the Chautauque exhibitor who is held up for "brand-new stuff" this Summer.

THE FREE MUSIC GRAFT IS ENDED.

Slide Bureaus Must Pay for Their Music Hereafter.

The music publishers of New York and other cities got together a few days ago and decided to shut out the lantern slide renters, film exchanges and dealers in slides from any more free music. Incidentally they have shut out the slide beggars from both free slides and free music and many nickel and dime moving picture theaters that formerly got their slides and music free now have to hire slides and buy their music.

Every publishing house in New York has a notice posted notifying all applicants, whether film exchange, lantern slide bureau or slide manufacturer, that only rental copies of music will be furnished at the regular wholesale price. Correspondence asking for free music is promptly consigned to the waste paper basket.

One large publisher when interviewed said: "I gave away over twenty thousand sheets of free music in the professional copy form in twelve weeks. That music cost me to have it printed just one hundred dollars and I did not realize one cent's benefit from it because, in the first place, the dime and nickel theaters where it went do not leave the song on a label, they make it known, and they do not attract a music-buying audience. Why, we have had as high as two hundred letters in our mail in one morning from rental bureaus all over the United States asking from twelve to twenty professional copies of music. Most of the letters were discourteous in tone and many of them were actually insolent. So we got together and decided to let our friends who are running rental bureaus buy their music."

Many of the leading publishers have also discontinued handing lantern slides for illustrated songs, having turned that business over directly to the slide makers.

Many of the slide exchanges thought the decision of the publishers was a scare and tried to bluff the slide makers

into sending them free music when they found themselves left without any new slides. The slide makers now refuse to furnish any music unless it is paid for. Slide houses offering free music are waking up to the fact that free music cannot be had and that they have got to buy it like everyone else.

THE METROPOLITAN LANTERN SLIDE COMPANY DISCONTINUES BUSINESS.

The Business of Copying Other People's Slides Unprofitable.

The Metropolitan Lantern Slide Company, of 51 West Twenty-eighth Street, has quit the slide business. These are the people who put a copied set of slides on the market for Charles K. Harris's song "Yesterday," copying the slides made for Mr. Harris by Scott & Van Alstena. They borrowed a genuine set of slides for "Yesterday," from a young man who was employed by a moving picture house on Twenty-eighth street, and copied them. They even copied the title page slide which had the name of Scott & Van Alstena on it, and the counterfeited slides went out with Scott & Van Alstena's name upon them. A set of them found their way almost as soon as they were issued into Mr. Van Alstena's hands. They also copied the Elite Lantern Slide Company's slides for "Red Wing."

The same parties who conducted the Metropolitan Lantern Slide Company also conducted the Mozart Music Company, a concern which has been under the observation of the Government for fraudulent practices. At the time Robert H. Brennan, of the North American Music Company, was arrested these parties hastily scurried all the Mozart Music Company's signs off their window. They haven't been brought to judgment yet, but the post-office authorities promise developments.

It is said they sold a large number of their counterfeited slides, but one by one their customers learned that they were buying inferior copies instead of original goods and they dropped the concern. None of the parties interested in the Metropolitan Lantern Slide Company had any practical knowledge of the lantern slide business, though it was a good thing and went into it. There are a large number of other concerns in this city who are engaged in copying the work of other people, and sooner or later they will all die. The Metropolitan Company sold what apparatus and furniture they had to the Old Dominion Moving Picture Company, of this city.

FILM SERVICE ASSOCIATION.

Executive Committee Meeting.

The Executive Committee had a meeting in New York City on April 17 and 18, at which time replies to Bulletin No. 12, which asked for an expression of opinion by members of the association on the minimum rental schedule, were taken up. Of 170 memberships, replies from which have been received, 90 had expressed themselves in favor of maintaining the schedule, and 20 had asked that it be withdrawn.

Of the 20 who wished the schedule withdrawn, a number stated that they were in favor of the schedule if it could be enforced, but complained that the schedule had not in all cases been enforced, and therefore had been a hardship on those members who were strictly living up to it.

The committee investigated all of the complaints which had been sent in to the secretary's office, and came to the conclusion that while in the majority of cases the schedule was being lived up to, there were many instances where members were cutting prices, permitting their films to be sub-rented, and, in some cases their films were getting into the hands of exchanges who were not members of our association and were renting unlicensed films. The committee, after careful consideration, was satisfied that, while in some of these cases the action was deliberate, that there were many cases where members through carelessness or failure to properly supervise their business, were permitting their employees to break the contracts which the exchanges have with the manufacturers.

Edison Company To Enforce Contracts.

The Edison Manufacturing Company, the owners of the patents under which the members of our association are licensed, assumes the entire responsibility for enforcing the contracts between licensed manufacturers and our members under which we receive licensed film. The committee conferred with the Edison representatives and received every assurance that this company would co-operate with the committee in seeing that contracts between the exchanges and

the manufacturers were uniformly enforced, so that no exchange would have an advantage over another. It was agreed that any evidence which was submitted to the secretary of the association should be referred to the Edison Company for action, and that every complaint made should be thoroughly investigated, for which purpose the necessary staff should be retained.

For the present the efforts of the Executive Committee and the Edison Manufacturing Company will be devoted to investigating complaints and taking action in regard to any cases which will uphold the following propositions which are the basis of the contract between the licensed manufacturers and the exchanges:

- I. Prevent Licensed Films from getting into the hands of Exchanges outside of our Association.
- II. Prevent Sub-renting of Licensed Film.
- III. Prevent the Rental of Licensed Film Below the Minimum Rental Schedule.

New York and Chicago Offices.

In order to invite the active co-operation of all the members of the association, and in order to systematize the manner of handling complaints, collections of accounts, etc., the Executive Committee has divided the United States into two parts. All complaints, collections, etc., from members of the association from Pittsburgh, Pa., and east of that point should be sent to the office of the secretary in New York.

Within a short time an Executive Committee will open a second office for the association in Chicago, in charge of an assistant secretary, to which office will be referred all complaints, collections, etc., from members west of Pittsburgh. By this means the Executive Committee expects to effect a great saving of time and give to members in the West an office near at hand with which they can take up directly all matters in which they are interested.

Exhibitors Using Unlicensed Film.

All members of the association will be furnished with information blanks upon which may be reported information regarding the exhibition of unlicensed film, and as soon as these blanks are received, members are requested to obtain this information as to cases of their locality.

The Edison Manufacturing Company propose to bring suits wherever they find violations of their patents.

Advertising.

Members, in advertising in the trade papers, should always mention the fact in the advertisement that they are members of the Film Service Association.

Short Lengths.

The Executive Committee has taken up with the manufacturers the question of short lengths. The committee requests information as to what the experience of members may be in this respect, and advises each member to get a measuring machine, which can be purchased for a small amount, and measure films, reporting where they measure less than the number of feet billed at the time they are delivered. The manufacturer is allowed a variation of 2 per cent; anything over that should be reported.

The manufacturers have been requested by the Executive Committee, in order to assist their customers, to place upon the label upon the box containing the film the name of the subject, the number of actual feet contained in the box, and the character of the film, whether comic, tragic, etc.

FILM SERVICE ASSOCIATION.

By D. Macdonald, Secretary.

THE HUMOR OF THE SITUATION.

We have received from the National Film Company, of Detroit, a cartoon printed on lurid red paper, showing an F. S. A. man leaving the marble portals of a massive building, while in the background the stronghold of the Independents is represented by a wooden shanty. (Curiously enough, the cartoon shows a crowd of renters scrambling to get into the headquarters of the Independents.) The prosperous-looking individual representing the F. S. A. wears a broad grin of contentment and his anatomy is judiciously decorated with the names of F. S. A. manufacturers. In his right hand he holds an Edison document and a big stick, Selig and Vitagraph represent his right arm; Pathe's name appears on the hat; his whole weight is supported on his right leg by Melies; Kalem and Essanay make up his left limb, while the name of Lubin decorates the sole of his foot. ("Oh, My Feet," may have suggested this position.) An exhibitor is shown taking in the situation and he looks decidedly glum.



Another accident due to acetylene is reported from Spokane, Wash. No fatalities, only a building demolished.

The Carey (Ohio) Council has taken a rap at moving picture shows and theatrical companies that may hereafter visit that town. A blanket ordinance has been passed assessing a license of not less than \$1, nor more than \$50 per day, for various theatrical entertainments, moving picture shows or tented exhibitions. If the Council is attempting to rid itself of the moving picture shows, it has certainly dealt a heavy blow to this amusement.

Los Angeles (Cal.) is preparing stringent regulations for moving picture shows. A permit is required from the Board of Fire Commissioners after an examination, for which a fee of five dollars is to be charged, and there must be no open lights, the lamp house, where the picture machine is kept, must be fireproof, there must be ample exits to the street, and there must be an iron box to receive the film as it leaves the machine.

The ordinance was referred to the city building inspector, the city electrician and the chief of the fire department. It will come up for final action this week.

NEW CORPORATIONS.

New York City.—American Moving Picture Machine Company increased capital from \$200,000 to \$1,000,000.

Chicago, Ill.—Motograph Company, \$2,500; manufacture and operating motion picture machines, etc. W. P. Bullard, H. Strickler, W. B. Fitzgerald.

FROM VAUDEVILLE TO MOTION PICTURES.

The Wilson Theater, Mason City, Ia., promises to put on during the Summer months a vaudeville and moving picture show.

The Aurora Theater, Topeka, Kans., has been changed to moving pictures. It is now one of the most up-to-date moving picture theaters in the State.

The new moving picture playhouse, The West Lynn Premier Theater, at Market square, Lynn, Mass., has an especially good bill this week, and the theater is proving exceedingly popular.

Janesville, Wis., April 18.—Manager P. L. Meyers opened his theater with a five-cent moving picture show. The competition in the nickel theaters in the city is so keen that the theatrical business has suffered, and Mr. Meyers is the first opera house manager in the State to begin direct competition with the hall shows by using his opera house.

Columbus, Ga., April 12.—The management of the Dixie Theater, yielding to many requests from the public, have decided to discontinue vaudeville, and inaugurate a new plan of entertainment, consisting of the highest class of moving pictures in the world and the latest illustrated songs. There are many persons who have complained that some of the vaudeville features are not refined, and that ladies felt a delicacy in attending. The Dixie will now cater to everybody who loves refinement. The pictures will be in the hands of an expert and the songs will be sung by the best singers. Another feature of the change is that the price of admission at all times at the Dixie will be five cents. It will give everyone clean, delightful entertainment at a normal cost.

Topeka, Kans., April 5.—The Olympic Theater changes hands to-day. A. P. Whitney taking complete charge of the house. It will be conducted as a strictly high-class moving picture house instead of a vaudeville theater, which it has

been ever since it was first opened last Fall. Mr. Whitney leased the house from Martin & Ackard, for whom he has been acting as manager for the past three weeks. The price of admission will be changed to five cents.

"I am going to put in high-class moving pictures and illustrated songs," said Mr. Whitney yesterday. "I realize that you have to put on a very high-class vaudeville bill here to get the business, and we can't do it at the present prices. I will continue souvenir afternoons and amateur nights. I am going to give a good show and will try to build up the reputation and patronage of the house."

KLEINE INVADES THE EAST, CO-OPERATIVE THE WEST.

As will be noticed from our advertising pages, the Kosmik Film Service (Kleine Optical Company) have opened offices in the Boylston Building, 657 Washington street, Boston, Mass. This will enable their Eastern customers to save much time on shipments. Other independent concerns are branching out. The Co-operative Film Service of New York have opened offices in St. Louis at 1822 Olive street, so as to enable them to reach the West and South.

"MERRY WIDOW" DECISIONS.

Federal Judges Differ on Injunctions Asked For.

Judges Lacombe and Ward, of the United States Circuit Court, appear to have different views regarding the ownership of the opera "The Merry Widow." Judge Ward on Tuesday refused further to enjoin Gertrude Hoffmann, who in vaudeville imitates the leading characters of the piece, because he had doubts as to Henry W. Savage's title to "The Merry Widow."

Continuing an injunction which he had granted Mr. Savage's counsel against the Kalem Company, Inc., and Miles Bros., Inc., alleged to be interested in moving picture exhibitions of "The Merry Widow," Judge Lacombe yesterday, in addition to the restraining order, directed the defendants to turn over and surrender all the negatives and films in their possession to the complainant.

MOVING PICTURES DID NOT MOVE.

Neither Did the Crowd, and a Riot Followed.

New Haven, Conn., April 20.—A new nicoloet, with a gorgeous front and loud-voiced phonograph, was due to have a grand opening in Grand avenue near Hamilton street on Wednesday of last week. A crowd of about 400 gathered and when the management was compelled to postpone the opening on account of the delayed arrival of apparatus, the mob refused to budge. If the pictures weren't going to move why should they? Result—A hurry call for the police—a small sized riot, a wielding of clubs, some flogging of blood, and the transportation of eight showgoers to the lock-up in the patrol wagon.

"You say there was a crowd of 400 there and your nicoloet hadn't opened yet?" asked Prosecutor Hoyt, while the manager of the new show was testifying.

"Yes, sir," came the reply through a smile.

"Well, your prospects are certainly good when you do start business," declared the prosecutor.

CHURCH RUNS MOVING PICTURES.

To counteract the doubtful influences of the ordinary five-cent moving picture show on the poor children of the neighborhood, the Armitage Chapel, No. 745 Tenth avenue, New York, conducts a high-class moving picture exhibition, for which only one cent is charged. They take place every Tuesday evening, and are enjoyed by two or three hundred children. The work is in charge of John Hilliard. The Armitage Chapel is supported by the Fifth Avenue Baptist Church, of which John D. Rockefeller is a member.

CLERGYMAN OBJECTS TO FILMS SHOWING DRINKING AND TO SUNDAY EXHIBITIONS.

Rev. DeMont Goodyear, at the Riverside Memorial Church, Haverhill, Mass., took occasion to rebuke the managers of the moving picture shows for the frequent introduction of drink and drunks. After telling how the church had reduced the amphitheater to a mass of deserted ruins, he said that the sensuality was driven off the stage, and it had a

proceeding, including, but not limited to, the use of the same for border footlights and stage purposes. The requirements herein named, so far as installation of stage footlights and the use of picture device is concerned, the construction and location of booth, shall apply also to theaters, churches, schools and public halls in the City of Los Angeles, and to any person, firm or corporation who shall violate any of the provisions without complying with all the provisions of this ordinance, or who shall violate any of the same, shall be deemed guilty of a misdemeanor, and upon the conviction thereof shall be punished by a fine of not to exceed \$500 for each and every first offense and not to exceed \$1000 for each and every subsequent offense."

"The lads not only desired to become bold robbers, but had a longing to use real guns. One of the trio had a revolver and it is said held up another boy about his own age but secured nothing from him."

"All electric connections must be provided with non-inflammable insulation. Each lamp must have a separate switch located within the booth. There shall also be two switches controlling the lights in the exhibition room, one of which shall be operated from the ticket-taker or other person outside the booth, and the other so placed that it is within the reach of the ticket-taker operating red signal lamps. There shall be provided a separate system of lighting, controlled by a switch within the reach of the ticket-taker operating red signal lamps, and there shall be at least one such lamp placed at each exit (with a sign), which sign shall be marked "EXIT". There must not be more than five inches high.

"All picture machines shall be equipped with magazines for receiving and delivering the films during the operation of the machine. A

This is done in their plant at 423 Water street, and the inventor, Mr. Norton, is the manager. A. A. Stevenson, formerly foreman of the tool room at the graphophone works

SPECIAL

SELIG'S MASTERPIECE

The Holy City

1600 FEET IN LENGTH
BEAUTIFULLY TINTED
SPECIAL RATES—PLACE
ORDER AT ONCE



PITTSBURG CALCIUM LIGHT AND FILM CO.

Pittsburg, Pa. Des Moines, Ia.
Rochester, N. Y.



BRIGHTER
PICTURES

SHARPER
PICTURES

OUR PROJECTION LENSES

For motion picture machines give about 25 per cent. more light and an optically perfect image resulting in a picture of greater brilliancy. When compared with others in use these Lenses are a

REVELATION

Send us the distance from the Lens to the screen and the size of your pictures with a remittance of \$12.00 and we will ship you one of our Lenses on approval. The worst fits the standard flange and you can try the lens as soon as you receive it.

Your patrons will appreciate at once the improvement in your entertainment if you add one of these high grade Lenses to your equipment.

Gundlach-Manhattan Optical Co.

808 CLINTON AVE. SO.,

ROCHESTER, N. Y.

is the superintendent. At present twenty-two men are employed, and the force will be increased to twenty-five next week and will probably be worked until 9 o'clock evenings to get out the machines.

They do not sell the machines, but lease them, and already the demand is so great that the Bridgeport plant is taxed to its capacity. The local interest in the invention lies in Mr. Norton, the inventor, and the Bridgeport plant, and the fact that no inducements had to be offered the company to locate in this city.

The company, at its New York gallery, rehearses the players and makes the moving picture exposures and graphophone records, thus obtaining the music, noises or sounds which properly accompany the action.

The cameraphone represents about two years' experimental work and covers every requirement of fire insurance and other laws.

PATENT MATTERS AS SEEN BY OUR ENGLISH CONTEMPORARY.

England is putting forth strong claims for the honor of primal invention of practical moving picture apparatus. "The Kinematograph and Lantern Weekly" says:

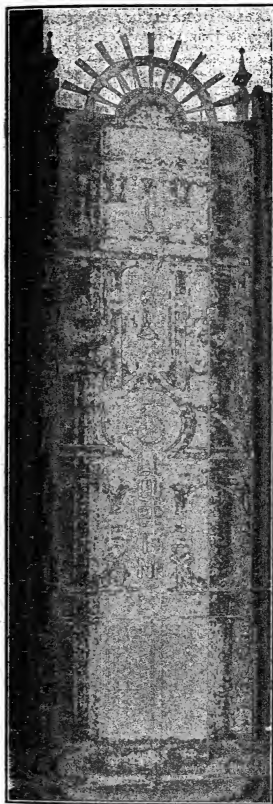
"Let it be clearly understood that what is claimed is that an Englishman was first in the field with photographic apparatus which possessed the essential qualifications for the production of film pictures in a series and as seen from one point of view; and further the necessary apparatus essential for the projection of such pictures upon a lantern screen, so that the illusion of motion could be faithfully produced. Let it also be understood that we have not the slightest desire to rob any man of the full credit to which he may be entitled, be he of our own nationality or otherwise. Like the usefulness of the kinematograph, which is universal, so is our interest in the advancement of scientific research. At the same time we feel ourselves called upon to record once and for all absolute facts that may be relied upon for future reference on this very important question."

"At the conclusion of the article entitled 'Startling Optical Novelty,' appearing in our last, there is this statement: 'When the reproduction of speech is also desired, this instrument is used in conjunction with the phonograph.' Commenting on this announcement, Eastward, Maybridge, of California (renowned for his battery of cameras, by which he obtained photographs of trotting horses), remarked to a representative of the Magic Lantern Journal, 'I understand that it has been said that a London gentleman claims to be the first to suggest the use of the phonograph in conjunction with a series of photographs. This, far from being new, was suggested by Mr. Edison in a conversation with myself upwards of two years ago, and was placed on record by the New York Nation of January 19, 1888, of which the following is an extract:

"Now, it is evident if there could be established in any large city, as in connection with a literary or scientific institution, a permanent battery of cameras such as was employed by Mr. Muybridge, an imperishable record of the figure, height, dress, carriage and gait of any eminent man in or visiting the gallery could be had. Posterity, at the bidding of our photographic necromancers, could call up any of these worthies at any future date and see him move across the stage with a startling verisimilitude. Nay, we may have him very walk and conversation, and could read our Lowell's line in two ways, as—'One of Plutarch's met talked (walked) with us face to face.' The photograph, at the same time, as we may anticipate from its ultimate perfection, might repeat audibly to the same audience a passage read aloud by the personage in question, on the occasion of sitting (or walking) for his portrait before the battery. A collection of such recitations would furnish invaluable examples of the speech of the cultivated at any given epoch."

"It will be noticed that the date of this announcement in the New York Nation, January 19, 1888, is the year after Mr. Friese-Greene designed and had made for him the practicable camera and projecting apparatus described last week; but even if we assume that both ideas came forward simultaneously, it will be apparent to the casual observer that there exists a very great contrast between the ideas of Mr. F.-Greene and those conceived by Mr. Edison. Edison's was but an idea as yet in the air, and Mr. F.-Greene's was one realized in actual practice. Mr. F.-Greene, doubtless realizing that practice was a thousand times more valuable than theory, waited till a little later, when he was able to give demonstrations with his apparatus at several of the leading British photographic societies. We may add here that we have in our possession some of the original films taken in

the world's first film camera, together with a complete file of papers and all data bearing on the subject. For reasons which need not be mentioned here, we are withholding further details till a future issue, when we propose to give some very interesting illustrations. Mr. Greene leaves England for the States immediately after Easter."



LUBIN NOW OWNS MARKET STREET BUILDING.

As intimated in our Philadelphia notes last week, S. Lubin has purchased the property at 926 Market street for \$307,000. Mr. Lubin has since favored us with a cut showing the front of the building, which we take pleasure in reproducing, showing, as it does, one of the handsomest and most popular theaters in Philadelphia. The executive offices of S. Lubin are located on the first floor over the theater; in the rear of this is the studio, occupying an "L" extension, on the upper floors are the machine shops and dark rooms.

HALLBERG

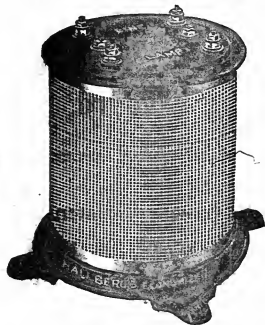
AUTOMATIC

Electric Economizer

For M. P. LAMPS, SEARCH LIGHTS and SPOT LIGHTS
IS APPROVED BY THE DEPARTMENT OF WATER
SUPPLY, GAS AND ELECTRICITY

FOR USE IN GREATER NEW YORK
THIS IS A SUFFICIENT GUARANTEE OF ITS SUPERIOR
CONSTRUCTION, DESIGN AND QUALITY
IT IS INDESTRUCTIBLE

IT
LOOKS
GOOD



IT
IS
GOOD

(Alternating Current Type)

NO HEAT NO NOISE NO TROUBLE

Saves You: 65% to 90% on M.P. Lamp	Current BILL
Saves You: 10% to 30% " "	Carbon BILL
Saves You: 50% to 75% " "	Condenser BILL
Saves You: 85% to 95% " "	Carbon Holder BILL
Saves You: 85% to 95% " "	Lead Wire BILL
Saves You: The entire " "	FUSE BILL

SAVES YOU Worry and Trouble with M. P. LAMP
SAVES YOU from \$300 to \$1,000 per year

**I guarantee the Economizer in every
respect or money is refunded**

IT IS NOT A CHOKER COIL
INVESTIGATE AND WRITE TO-DAY

J. H. HALLBERG
CONSULTING ELECTRICAL ENGINEER

Associate Member: American Institute of Electrical Engineers, National
Electric Light Association, The New York Electrical Club, etc.

FACTORY AND GENERAL SALES OFFICES,
32 GREENWICH AVENUE - NEW YORK, U.S.A.

W.E. Greene

228 Tremont St., Boston, Mass.

In New England's Stronghold: The "Hub" City

**A Service in Every
Respect
Equal to the Highest
Standard**

WE have consistently endeavored to meet the requirements of every Moving Picture Exhibitor whom we have ever served. If you are in the dark on film service proposition, ask your neighbor about **GREENE**, then write us for prices. Always the latest and best, with absolute regularity of shipment. : : : : :

W.E. Greene

228 Tremont St., Boston, Mass.

CORRESPONDENCE.

REMARKABLE DURABILITY OF FILM SUPPORT.

To the Editor, Moving Picture World:

Dear Sir—You may be interested in examining the enclosed bit of cinematograph film printed on Eastman's Positive stock. This has been subjected to our test for durability of the film support, which consists of running an endless band through the projecting machine continuously. This film has been through the machine 11,700 times. We think that after examining same you will agree with us that the strength of a film support which will stand such a test is beyond criticism.

Yours very truly,

EASTMAN KODAK COMPANY,
By F. W. Lovejoy, Gen. Mgr. Mfg. Depts.

[Careful examination of the piece of film accompanying the above letter fails to show the least sign of wear and tear on the sprocket holes or on the emulsion side of the film—not even a scratch being visible. The celluloid side suffers from contact with the guiding rollers and the surface is abraded as if with emery paper, not enough to seriously affect the transparency, but enough to prove the truth of the statement in regard to its remarkable run.—Eds.]

PATHE SIGNS CONTRACTS WITH DRAMATISTS.

Vincennes, France, April 9, 1908.

The Director, The Moving Picture World:

Dear Sir—I should be obliged if you could mention in due place in the next number of the Moving Picture World that it is the "Pathe Freres Limited" which has signed contracts with the Society of the French Dramatists and Authors. I would believe it is only by a mistake of your contributor that you did mention previously the name of Gaumont.

What you say in the other part of your article concerning cinematography is quite true. Our industry has taken a development such as no one could ever have anticipated. I should add that with all the improvements perfecting the making of our films and the want always increasing for cinematography, there is an opening for our industry wider than ever.

Yours faithfully,

CH. PATHE.

THE CELLIT NON-INFLAMMABLE FILM.

Dusseldorf, Germany, April 9, 1908.

Manager, Moving Picture World:

Dear Sir—I thank you very much for the copies of your esteemed journal and for the information you so kindly sent to me. I am sending with this a small piece of the new non-combustible film which the inventor sent us to try in the cinematograph machine. When lighting this film you will find that the flame always extinguishes itself. We are informed by the inventor that it will still take a few months before the new Cellit film can be brought out. Our opinion is that this film will be especially valuable for positives, as when taking the negative it is not so important to have a non-combustible material. Last week the inventor gave a lecture and demonstration of the film before the Dusseldorf Society of Science and Nature. He described the difficulties he had in working out the Cellit composition, having been engaged on it seven years altogether with two scientific assistants. He also showed the numberless applications of this new material, which can be made transparent and hard like glass, or flexible like celluloid or extensible like India rubber. It can also be made into a splendid varnish for different purposes and is a perfect insulation for electric wires. In a few days I shall write you a report of this lecture which may be of interest to you. I am,

Yours very truly,

ED. LIESEGANG.

[The sample of this film received ignites very slowly when held in the flame of a match and extinguishes of itself immediately that the match is removed. The smell of camphor is slightly noticeable, also that of other gums or resins, but whatever the composition, it is certain that a great step in advance has been attained and if it can be made to stand the wear and tear that the celluloid has proven equal to, it will herald a boom in moving pictures, removing the only obstacle to their unrestrained use.—Eds.]

HOW TO PREVENT CONDENSORS FROM CRACKING.

Enid, Okla., April 13, 1908

Editors Moving Picture World:

Gentlemen—We wish to give you our experience with breaking condensers. We have used both domestic and imported condensers and had them break from one to two rear condensers a week and occasionally a front one. This caused me to do some thinking, and I found that every condenser we broke was so tight in the condenser mount when hot, that it could not be moved sideways, so I took a new set and ground them down an eighth of an inch all around the outer or thin edge, reducing

them a quarter of an inch in diameter. This gave them plenty of room for expansion when hot and we have never had to replace this set and have used them now several weeks. I also run with top of lamp house partly open to allow of good air circulation and when shutting off light, I close top of lamp house to allow condensers to cool slowly.

I think that the makers of machines should allow more room in condenser rings and a little more room in lamp house; also side ventilation holes in back of house.

I will have a new suggestion on light in a few weeks, as I am working on one that I believe to be a winner.

Yours truly,

FRANK E. DECKER,

Electric Theater.

Cinematograph Photographer**Wanted for Local Studio**

Address stating experience and qualifications

PHOTO FILMS, care of Moving Picture World

WANTED Every machine operator to subscribe to the MOVING PICTURE WORLD. Any Operator who does not possess a copy of Hite's book will receive one free with a year's subscription (\$2.00) or a copy of Lindall's book with a six months' subscription (\$1.00.) Order quick; only a limited number to be given away.



NEXT ISSUE:

A MODERN NAVAL-HERO

The successful expedition of a volunteer spie and his chum,
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Film Review.

HULDA'S LOVER (Biograph).—Hulda is a maiden fair to look upon. Her artless rustic simplicity, rivaling Hebe's gorgeous radiance, simplifies the susceptible hearts of the village swains. As Hulda, a rustic maid, and seemed to have as many phases as the moon, with a smile and a frown for none. Her capriciousness was the cause of much unrest, both for herself and her lovers, for when her father had departed for a visit, leaving her in charge of the kitchen, she received most affectionately Jocular Jake, the village cut-up, only to hide him above stairs at the entrance of Previous-Hearted Pat, the hostler, who in turn is hidden in the Dutch village innkeeper's. Handy Hank, the chore boy. Now Hank has long loved the fair Hulda, but, go darn it, somehow or other he just can't tell her, and so he puts it off. The next to arrive is Aspinale Alfred, the city chap. He makes quite a hit, but again an interruption sends him unwillingly to the wood box. "Dart it all!" it is only Hank with an armful of wood, which he throws in at the unfortunate Alfred. The worst is not yet, for in walks Generous George, the grocer's clerk, who is the head ideal of the village—so he thinks. But that tantalizing interruption. "The pickle barrel for yours, dear George. I hear someone coming," and in he gets. The cause of the alarm is Solemis Si, the favored. Now, here is a condition most perplexing—Jake sustains Pat in this even, Alfred tells the woodbox. George in the pickle barrel. Si in her arms, and the threat of her master's return. Aspinale Alfred still she faces it with wonderful composure, enjoying the company of her sincere, simple suitor. But when Aspinale enters. Consternation! Down through the ceiling comes Jake, out of the oven comes Pat, up from the Dutch innkeeper comes the pickle barrel rise Alfred and George, while Si seeks shelter under the kitchen table. Grief, you are interested against having two strings to your bow, but Hulda's was like a harp.

NERO AND THE BURNING OF ROME (Edison).

—Springs of scenes:—
—Spirit of the Christian Slaves: The captives are brought before Nero—He chooses one fair maiden to be his slave. The others are condemned to death for a Roman holiday.
—The Palace of Nero: Nero seated on his throne, drinking to the health of the gods—The Christian slave brings in some wine—He bids her dance for him—She is fascinated—the reciters of the story are amazed—She is loved by a Roman captain, Flavius—The latter falls in love with her.
—Nero and Christ: The feast to Diana—Nero reclining on his couch—Fair young maidens dancing and singing inceses on the altar of Diana—The sight of the dancers in the Christian maiden—Refuses to give up her faith for pagan Rome—Nero in rage orders her put to death—Flavius tries to persuade her to give up her Christian faith—She refuses—He bids her from Nero as his slave, then sets her free.
—The Home of Peter: The freed Christian maiden tells Peter all that has happened—Flavius visits her often—She endeavors to convert him to her faith—He will not believe—Nero's soldiers take her captive.
—The Dungeons: She is locked in the dungeons under the Coliseum—Flavius learns of her fate from Peter.

—The Burning of Rome: The fire is discovered—Nero with his attendants watching the grand spectacle of the burning of the city—The flames are playing and Nero's people singing while the city burns—Buildings fall on all sides—Flavius finding his way through the maze to the Coliseum—Determined to rescue his loved one.
—The Coliseum: Flavius enters the dungeons—Overpowers the keeper—Releases his sweetheart and all other prisoners—Carries the Christian maiden to the arena—He engages a gladiator to fight for her—Flavius goes to slay him—The Christian gladiator pleads for his mistress—The Roman sword of Flavius with the cross-like kisses the cross and accepts the faith, as the vision of angels appears in the smoke of burning Rome.

A MODERN NAVAL HERO (Great Northern Film Co.)—It is time of war. The canons are thundering incessantly from the heights overlooking the town, and the forts on shore are firing back. The admiral is having a conference with some of the officers in the great cabin. The point is to get hold of some important papers, which are in the fort's possession. Two young officers at once volunteer to undertake this perilous expedition. They disguise themselves as fishermen and go on shore in a rowboat. They get lucky through the outposts and reach safely the fort where the general has taken up his quarters. While the officers are discussing, both the roles are listening upstairs. An order is being issued, a report, which causes all hands to get up the cottage. At once the two desperadoes set to work, saving a hole through the wall, and taking one of them jumps down into the room and gets hold of the important paper. He has just handed it to his friend, as the officer says, "It's not worth the time to get away," but hidden himself from the role.
The theft is discovered at once, the ship is found, and for a moment it looks bad enough for the

daring man. But then shooting is heard from the ship upstairs, a moment's confusion arises, and he succeeds in escape. Outside the house a fighting detain him, so that he cannot get away, but he has a firm hand and is also this time successful. Now it goes through the streets at a rattling pace, but not fast enough for our hero. A motor car is running by, he jumps into it, and is in this way carried to the great long distance.
He gets on board and delivers the document, but he cannot wait for the admiral to thank him. He must be off again to save his friend, who has been imprudently.

Outside the prison walls he jumps into a common sewer, goes through all the stinking passages, of the time he knows the admiral is waiting, knocking in answering him back. When he has assured himself that his friend is inside he at once sets to work to break out his stone. After a long and arduous work while he has made a hole big enough for the officer to creep through. For a moment the two desperadoes are embracing one another, and then they set out for the admiral's ship.

The two heroes are now again standing in the great cabin, this time to get their reward. In front of the jubilant crew the admiral is decorating the young officers with the medal for bravery.

"THE HOLY CITY" (Selig Polyscope Co.)—No style of picture production so thoroughly appeals to the multitude as does a religious subject. Such an illustration, however, is not to be obtained upon positive sources and convey in the staging, movement, and scenic knowledge, and the resemblance to Biblical facts. This we have observed, and in a way that exhibits varied beautiful impressive scenes, most realistic, gorgeous, superb and even astounding in their ascendant tendency.

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The first scene where a sumptuous room in King Herod's palace where a feast is given in honor of Mary Magdalene, the favorite of a disolute king, surrounded by soldiers and soldiers in all her regal splendor, Mary Magdalene is here portrayed by the Apostle John, as are all the others for their sinful lives. Herod in turn derides and jeers the name of the Earnestness, excepting Mary, who is surrounded by the earnestness and undoubted sincerity of the Apostles.

The scene changes to the roof garden of Mary Magdalene's house, where the most attractive scene she is reclining in Oriental luxury, charmed by the music of sweet stringed instruments and by the beguiling evening hours in listening to the impassioned words of love from Barabbas, "The Lion of the Desert."

It is here she is interrupted by the appearance of Judas of Iscariot, who imparts more information concerning the Nazarene.
Mary is plainly affected by the words of Judas, and speaks of a dream she had, of this same mysterious Being, wherein she saw Him upon a rascal and subtle the elements to His will.

The subsequent picture shows the house of Calapha, where a number of conspirators are planning the destruction of the Apostles.

Again we return to Mary Magdalene, where, after dismissing Barabbas and the others, she calls upon her Lord to save her soul from the hands of the supplication, the wondrous light of truth dawns from her, she sends the Jews from her neck, and casts them away. It is then she sees, as in a vision, the face of Christ, and slowly the robe of shame that adorns her body has changed to white; her golden hair falls about her shoulders and she is saved.

We next go to the tomb of her brother, Lazarus. It is here that Lazarus is raised from the dead. He returns to his home, amidst rejoicing and thanksgiving for his deliverance, and it is at this beautiful scene that we find the appearance of Mary Magdalene, and by Him full forgiveness of her sins is granted.

But Calapha has not been idle, and descends upon the house of Lazarus, directed by Judas, who for a gain of money, betrays the Master. Warning is given, however, in time for the Messiah to depart before the soldiers arrive.

The following scene shows the trial of the Hall of Judgment, after the betrayal of Christ into the hands of His enemies. Pilate is here shown trying, in vain, to save Him, and then clamor for the life of the Saviour.

The scene then shows the ascent of the Cross, after the Crucifixion. The sky is overcast with black clouds, and earthquakes have rent the hills asunder. The price of Mary Magdalene's love is depicted in this scene. She returns to the spot where her blessed Lord was crucified. The base of the three crosses and top of Golgotha are here pictured, where Mary, the mother of Jesus, and the other women who followed Him, are shown. The scene is a full followers, permission to remove the sacred body to the tomb, and the women who followed Him at this point we are taken to the tomb itself, showing the faithful watchers and the Roman soldiers, keep-

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Crescent City Film Ex., 1002 Canal St., New Orleans.
Detroit Film Exchange, Newberry Bldg., Detroit, Mass.

Grover & Bell, 419 First Ave., Spokane, Wash.
Goddell Film Mfg. Co., Detroit, Mich.
Independent Film Ex., Masonic Temple, Chicago.
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C. T. Lippincott, Anthony, Kansas.
Los Angeles Film Ex., 638 So. Spring St., Los Angeles, Cal.

Mexico Film Exchange, Cineo de Mayo, Mexico, D. F.
Moore's Film Service, 400 9th St., N. W., Washington, D. C.
New Jersey Film Ex., 371 Palisade Ave., West Hoboken, N. J.
New York Motion Picture Co., 1148 Scott St., San Francisco.

Northern Film Exchange, 227 Fifth St., Minneapolis.
Newman's Motion Picture Co., 293 Burnside St., Portland, Ore.
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Bennett A. Pryor, Colusa, Cal.
Rocky Mtn. Film Ex., 201 Empire Bldg., Denver, Col.

Theater Palms Co., Sutter Bldg., Meridian, Miss.
Turner & Dalmen, 1236 Fillmore St., San Francisco, Cal.
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YOUTHFUL TREASURE SEEKERS (Gaumont).—Length, 500 feet. An old sailor is seen spinning a yarn to a number of boys. The scenes accurately depict a small seaport and life in a fishing harbor. Fired with enthusiasm, two of the boys take a rowboat had now to a distant island to search for treasure. They land at the coral island and explore the caves. In the meantime the boat drifts away. The boys are in despair. The scene changes to the hamlet, where the mothers are frantic. The old sailor is appealed to, and secures the sea with a telescope. He spies the boys and a boat is manned. The rescue is effected. The mothers at the landing embrace their children amid great rejoicing.

THE SHEPHERD (Gaumont).—Length, 500 feet. The story of a shepherd's love for a wealthy girl, portraying the life of each in their individual surroundings. A pleasing effect is made by the shepherd with his flock. He seduces his lady love and is shot by his rich and jealous rival, who wins the promise of the girl to wed him. As the bridal party are on their way to the church they encounter the wounded shepherd. The girl learns the truth and spurns the prospective bridegroom for her true love.

THE CRUSADE'S RETURN (Gaumont).—Length, 510 feet. Showing the departure of the crusaders to the holy wars, the armored knights and prancing chargers departing from the castle. The leader bids farewell to his betrothed. The battle scenes. The leader is wounded and left for

WOMAN'S FORBEARANCE (Luz).—Length, 887 feet. A touching life drama. A weak-minded husband deserts his family for another woman. He spurns the entreaties of his wife and little boy and elopes with his tempter. The various degrees of the deserted family's poverty are shown, and finally they find a refuge with a rich woman who gives them a home. In the meantime the misdeed husband goes from bad to worse, and finally becomes a burglar. With his companions he breaks into the house where his wife is stopping and comes

upon his boy sleeping on a couch. He is overcome with remorse. His wife meets him and as his pale escape through the window he pleads for forgiveness. She allows him to kiss the boy and depart.

THE DRAMA ON A ROOF (Luz).—Length, 860 feet. The life of a chimney-sweep. He is abused by a cruel master and his son. The boys go up a chimney and when they emerge on the roof a struggle takes place and the boy is hurled to the ground. The woman of the house nurses him back to health and adopts him. The concluding picture shows him well dressed and radiant with happiness.

JUST RETRIBUTION (Luz).—Length, 607 feet. A young couple keep an inn, and are harassed by creditors. A guest displays a large sum of money in paying for his bill, and the innkeeper waylays him. In the struggle the guest is killed. The innkeeper then pays his debts and is seen gloating over the treasure. Remorse and fear begin to creep over him. The ghost of the dead guest appears and leads him to the scene of his crime. Wherever he turns the apparition greets him. Finally he falls dead in a paroxysm of grief and fright. This is a fine subject, combining a fine quality of sensationalism, illusion and dramatic effect.

THE ENCHANTED GUITAR (Gaumont).—Length, 617 feet. A handsome young strolling player meets with poor appreciation. Touched tired and disinterested, he assists an old nag bending under a heavy load of fags. The nag is transformed to a beautiful fairy, who bewitches him, placing a charm on the guitar whereby those hearing its music are instantly put to sleep. Many amusing incidents occur, and finally the player recovers a princess who is being kidnapped. He wins her love and the gratitude of her parents. A courier, not knowing the qualities of the magic guitar, picks it up and plays a few bars, immediately all present fall sound asleep. He is amazed, and walks around the city playing the instrument till the whole city is asleep. At last the fairy comes to the rescuer and the unconscious ones

awakened, the player marries the princess and there is much rejoicing and celebration. The courtesies are lavish, the setting magnificent in natural surroundings of ancient castles, and the dramatic effect well executed.

BUTLER'S MISDEED (Rossi).—Length, 827 feet. A butler robs his mistress and elopes with his maid closely pursued by detectives. The trail leads from place to place, the guilty couple spending their ill-gotten money in dissipation. The butler tires of the maid and devotes himself to a new love. The maid betrays him and they are both brought to justice. The disguises of the detectives and their lightning changes are well executed, and the subject commands rapt attention throughout.

THE SIKING MANIAC (Gaumont).—Length, 527 feet. Siking in the Alps.—A full view of a snow-covered, course extending far away up the mountain side, and lined with a large concourse of interested spectators, down which come flying the siking enthusiasts, some tumbling and half-frying themselves in the deep snow, others safely reaching the bottom.

Back to Paris.—Scene, Le Gare du Nord. Pa arrives at the station and is met by his dutiful wife and loving child; they make their way home. Pa shows his friends.—Pa is welcomed by all. He shows them his old shoes, and they want to see how it is done, so they fix on the shoes and he takes them to the bath.

But when he starts he cannot stop. He goes flying through the kitchen, upsetting the cook and breaking the crockery. He flies down the street. Flying up a sloping track, used in connection with a factory for running chimney stacks, causing it to collapse in the center. He then falls off into space through the air.

His wife and child, after his lightning disappearance, go to inquire for him at the police station. While they are interviewing the inspector he is at the window, safe and sound, and is clasped in their arms.

OTHER NEW SUBJECTS OF THE WEEK ARE THE FOLLOWING:

	Length.		Length.
Railway Tragedy.....	Gaumont 330 ft.	The Siking Maniac.....	Gaumont 527 ft.
A Bear in the Flat.....	" 330 ft.	International Illusionists.....	Luz 234 ft.
The Miracle.....	" 374 ft.	The Consequences of a Night Out.....	Luz 417 ft.
The Coal Man's Savings.....	" 327 ft.	Ice Cream Jack.....	Gaumont 524 ft.
The Accordian.....	" 224 ft.	Improvised Servant.....	Luz 344 ft.
Toney Has Eaten Garlic.....	Luz 280 ft.	The Animated Dummy.....	Aquilo 250 ft.
The Spirit.....	Gaumont 280 ft.		

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